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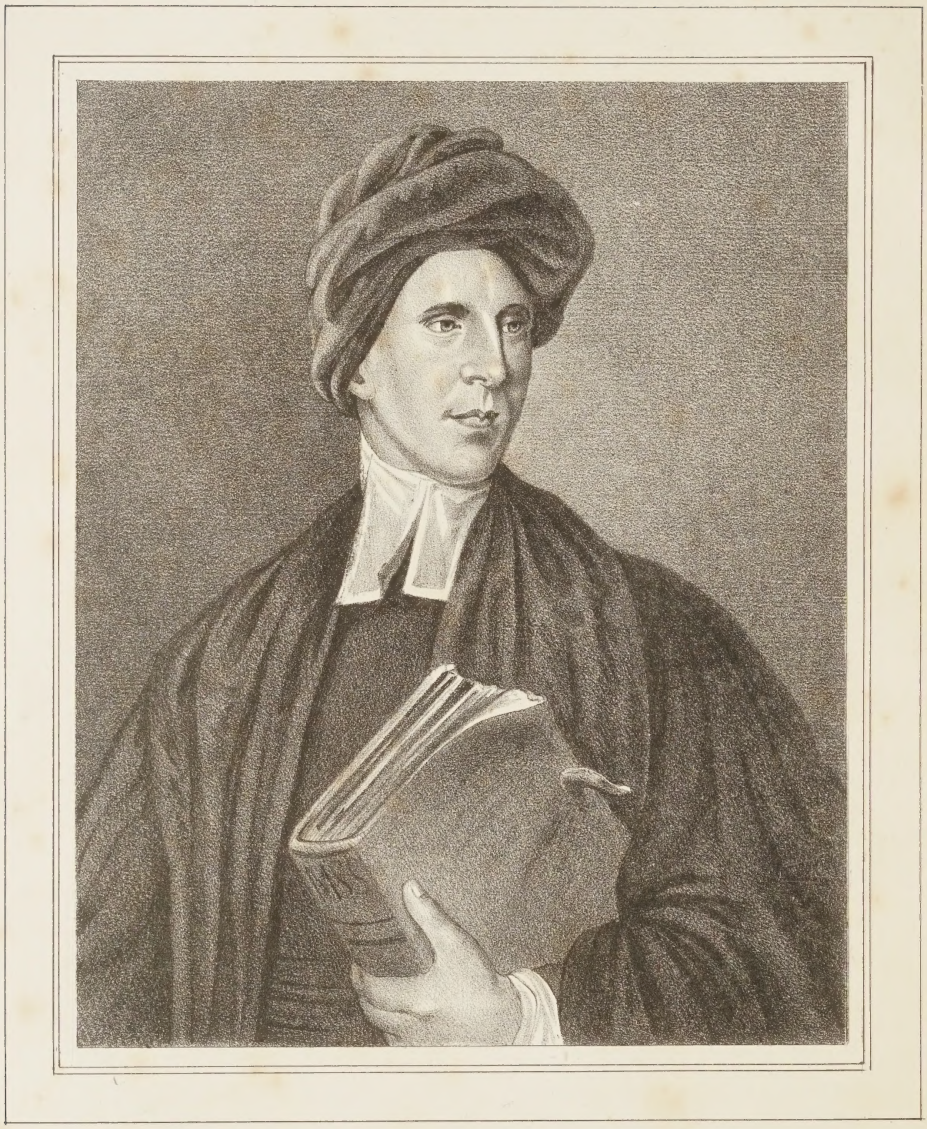

The Rev.d Thomas Percy, D.D.

afterwards Bishop of Dromore.

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MUSICAL ILLUSTRATIONS

OF BISHOP PERCY'S

Reliques of Ancient English Poetry.

A COLLECTION OF

Old Ballad Tunes, etc.

CHIEFLY FROM RARE MSS. AND EARLY PRINTED BOOKS.

DECIPHERED FROM THE OBSOLETE NOTATION, AND
HARMONIZED AND ARRANGED ACCORDING TO MODERN USAGE,

BY EDWARD F. RIMBAULT, LL.D.

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ETC. ETC.

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1850.

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TO

JOHN PAYNE COLLIER, Esq. F.S.A.

WHOSE KNOWLEDGE OF

ANCIENT POETRY AND BALLAD LITERATURE

IS ONLY EQUALLED BY HIS

WILLINGNESS TO IMPART IT TO OTHERS,

This little Volume

IS INSCRIBED

BY THE EDITOR.

PREFACE.

THE reviver of our old Engliſh Ballad Poetry was Dr. Percy, afterwards Biſhop of Dromore, who, in 1765, publiſhed his elegant collection of heroic ballads, ſongs and pieces of the early poets, under the title of "Reliques of Ancient Engliſh Poetry." The plan of the work was adjuſted in concert with the poet Shenſtone, but no one can regret that the execution of it devolved upon Dr. Percy alone. It was divided into three volumes, each forming a diſtinct ſeries of ancient poetry ſelected with claſſical elegance, and interſperſed with a few modern imitations and ſpecimens of lyric compoſition.

"The firſt attempt, however," ſays Sir Walter Scott,* "to reprint a collection of ballads for a claſs of readers diſtinct from thoſe for whoſe uſe the ſtall-copies were intended, was that of an anonymous editor of three 12mo. volumes, which appeared in London with engravings. Theſe volumes came out in various years, in the beginning of the 18th century.† The editor writes with ſome flippancy, but with the air of a perſon ſuperior to the ordinary drudgery of a mere collector. His work appears to have been got up at con-

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* "Introductory Remarks on Popular Poetry," prefixed to the firſt volume of the "Minſtrelſy of the Scottiſh Border," edit. of 1833.

† "A Collection of Old Ballads, collected from the beſt and moſt ancient Copies extant, with Introductions, Hiſtorical and Critical, illuſtrated with copper-plates." This anonymous collection, firſt publiſhed in 1723, was ſo well received, that it ſoon paſſed to a ſecond edition, and two more volumes were added in 1723 and 1725. The third edition of the firſt volume is dated 1727. Dr. Farmer and Joſeph Haſelwood aſcribed this Collection to "Phillips," the editor of the "Hive" in 1732.

ſiderable expenſe, and the general introductions and hiſtorical illuſtrations which are prefixed to the various ballads, are written with an accuracy of which ſuch a ſubject had not till then been deemed worthy. The principal part of the collection conſiſts of ſtall-ballads, neither poſſeſſing much poetical merit, nor any particular rarity or curioſity. Still this original Miſcellany holds a conſiderable value amongſt collectors; and as the three volumes—being publiſhed at different times—are ſeldom found together, they ſell for a high price when complete."

Dr. Percy, in the compilation of his "Reliques," had a difficult courſe to purſue in conducting legendary lore from ſtalls and kitchens and cottage chimneys, or, at beſt, from the duſt, moths, and mould of the Pepyſian or Pearſonian Collections, to be an inmate of the drawing-room and the ſtudy. The attempt was entirely new, and the difficulties attending it aroſe from the faſtidious taſte of an age which was accuſtomed to receive nothing under the denomination of poetry, unrecommended by flowing numbers and elaborate expreſſion. To ſoften theſe difficulties, Dr. Percy availed himſelf, to a conſiderable extent, of his own poetical talent, to alter, amend, and decorate the rude popular rhymes, which if given to the public with ſcrupulous fidelity, would probably have been rejected with contempt and diſguſt.* "The taſte with which the materials were choſen, the extreme felicity with which they were illuſtrated, the diſplay at once of antiquarian knowledge and claſſical reading which the collection indicated, render it difficult to imitate, and impoſſible to excel a work, which muſt always be held among the firſt of its claſs in point of merit, though not actually the foremoſt in point of time."† But our buſineſs is with the tunes to theſe old ballads; we need not therefore longer detain our readers by a diſcuſſion upon the merits of a book which for three quarters of a century has maintained ſo large a ſhare of the public favour.

* See an article upon this ſubject in the Quarterly Review for May 1810.

† Remarks on Popular Poetry, before quoted.

"A TUNE," ſays Ritſon*—a man with a very ſmall amount of Muſic in his ſoul—"is ſo eſſentially requiſite to perfect the idea which is, in ſtrictneſs and propriety, annexed to the term SONG, in its moſt extenſive ſenſe, that every compilation of this nature which does not, together with the words or poetical part of the ſongs, likewiſe include their reſpective melodies or tunes, in the character appropriated to the expreſſion of muſical language, muſt neceſſarily be defective and incomplete." With a full conviction of the truth of this remark, the Editor has ſet himſelf the taſk of collecting together all the old melodies it was in his power to procure, that form part and parcel of the "Reliques of Ancient Engliſh Poetry;" and although his reſearches have occupied ſome conſiderable time, and have extended over a vaſt field of curious MSS. and rare printed books, he cannot but regret that his harveſt has been ſo inconſiderable when ſuch abundance might have been expected. But although much remains for future gleaners, ſtill ſomething has been dug up from the ſoil that will cheer the hearts of all who love and venerate thoſe "old antique ſtrains"—ſtrains which once were liſtened to with enthuſiaſm by prince, peer, and peaſant, and were welcomed alike by warrior in the field, and "lady in the bower."

The only Collection which has been made of our ancient ballad tunes is Mr. William Chappell's "National Engliſh Airs,"† a work of conſiderable ability and reſearch. The editor has the merit of a new diſcovery reſpecting the ſource from which many tunes might be recovered, and has pointed out two works, the one printed at Haerlem in 1626, and the other at Amſterdam in 1634, both of which contain Engliſh tunes.‡ Since the publication of his work,

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* Engliſh Songs, edit. Park, Preface p. xiii.

† Two volumes, 4to. 1840. The airs are harmonized by Dr. Crotch, G. A. Macfarren, and J. A. Wade. The preſent editor has been engaged for nearly ſixteen years in reſearches connected with our ancient national melodies, and had formed the plan of a ſimilar Collection when the firſt part of Mr. Chappell's work appeared.

‡ The editor of the preſent work has diſcovered three other Collections of a ſimilar kind, all containing Engliſh tunes—*Le Secret des Muſes*, Amſterdam, 1616; *Bellerophon*, ibid. 1626; *Triumphus Cupidinis*, Antwerp, 1628.

Mr. Chappell has been indefatigable in the collection of freſh materials, and the reſult will, we believe, ere long be laid before the public in a new and conſiderably augmented edition.

The tunes in the preſent volume have been entirely derived from original ſources, and always from the book or MS. from whence they are ſaid to have been procured. It is neceſſary to bear this in mind in order to account for our copy of a tune being ſometimes very different from the generally received verſion of the ſame. Among the moſt curious and important MSS. and printed books that have been uſed in the compilation of the work, we may enumerate the following:—

Manuſcripts.

The Lute Book of Phillip and Mary, A. D. 1554; a curious volume containing numerous old tunes for the Lute, and alſo for the Virginals, lately ſold in the Rev. Samuel Picart's collection of muſic.

Queen Elizabeth's Virginal Book, A. D. 1580, in the Fitzwilliam Muſeum, Cambridge.

Lady Neville's Virginal Book, A. D. 1590, in the poſſeſſion of the editor.

The Earl of Leiceſter's Virginal Book, A. D. 1590, in the poſſeſſion of the editor.

William Ballet's Lute Book. Temp. Eliz. In the Library of Trinity College, Dublin.

John Douland's Common place books for the Lute and Bandora, in the Univerſity Library, Cambridge.

John Gamble's Muſic Book, A. D. 1648, in the poſſeſſion of the Editor.

Printed Books.

Barley's New Booke of Tabliture, 1596; Holborn's Citharn Schoole, 1597; Morley's Conſort Leſſons, 1599; Robinſon's School of Muſic, 1609; Roſſiter's Conſort Leſſons, 1609; Corkine's Ayres, 1610 and 1612, &c.

Neder-Landtſche Gedenck-clank, *Haerlem*, 1626; Frieſche Luſt-hof, *Amſterdam*, 1634; Le Secret des Muſes, *Amſterdam*, 1616; Bellerophon, of Luſt tot Wijſheyd, *Amſterdam*, 1626; Triumphus Cupidinis, *Antwerp*, 1628.

The Engliſh Dancing Maſter, 1650, and its numerous editions down to the year 1728.

Muſick's Recreation on the Lyra Viol, 1652; Muſick's Delight on the Cithren, 1666; Muſick's Handmaid, 1678; Youth's Delight on the Flagelet, 1690; and various other books in Tablature, publiſhed by Playford.

In addition to the above we muſt not forget to mention Tom D'Urfey's highly valuable miſcellany, "Wit and Mirth, or Pills to Purge Melancholy," 6 vols. 12mo. 1719-20; and the numerous progeny of Ballad Operas, made up of "ſnatches of old tunes," publiſhed in the early part of the laſt century. Watts' "Muſical Miſcellany," 6 vols. 1729; Walſh's "Britiſh Muſical Miſcellany," 6 vols. 1740; and "The Merry Muſician, or a Cure for the Spleen," 3 vols. n. d. have alſo contributed towards the illuſtration of the preſent ſubject.

Among the important ballad tunes recovered by the Editor, and now printed for the firſt time, we may enumerate, *Chevy Chace—The Children in the Wood*—The King and the Miller of Mansfield—Adam Bell, Clym o' the Clough, and William of Cloudeſley*, &c. Among thoſe recovered from printed books, hitherto ſuppoſed to have been loſt, are *George Barnwell—The Winning of Cales—The King of France's Daughter—The Lady turned Serving Man—The Legend of Sir Guy*, &c.

The following pages alſo contain the original ſettings to many of the beautiful lyrics of Earl Surrey, Marlow, Ben Jonſon, Breton, Wotton, Carew, Suckling, &c. many of which have never before appeared in print.

* The tunes generally known to theſe two celebrated old ballads, and inſerted in Chappell's "National Engliſh Airs," belong, in all probability, to the laſt century. They certainly—as will be ſeen by our note further on—are not the *original* tunes.

It only remains to obſerve that great care has been taken to preſerve the melodies in their original purity, and to harmonize them in the ſimpleſt and moſt unpretending manner. This unfortunately has not always been the caſe with the arrangers of our ancient tunes. Wanton alterations of the melody to ſuit ſome particular form of harmony; neglect of the mode or ſcale in which the reſpective airs are compoſed;* the introduction of grace notes among the harmonies; and a general attempt at modernization, &c. are a few of the faults that are too commonly met with in Collections of a ſimilar nature.

In concluſion, for all errors of omiſſion and commiſſion "we refer wholly to the learned correction of the wiſe; for wel we wote, that no treatiſe can alwayes be ſo workmanly handled, but that ſomewhat ſometymes may fall out amiſſe contrarie to the mynde of the writer, and contrarie to the expectation of the reader: wherefore, our petition to thee, Gentle reader, is to accept theſe our traveyles wyth that minde we doe offer them to thee, and to take gently that we give kindly, in ſo doing, we ſhall thinke our paynes well beſtowed, and ſhall bee encouraged hereafter to truſt more unto thy courteſie."†

E. F. R.

3, Auguſtus Square,
Regent's Park.

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* "The majority of modern muſicians who have attempted to harmonize ancient European Melodies, ſeem to have been ignorant of the marked diſtinctions between ancient and modern tonalities in Europe, and of the fact that moſt of theſe airs are conſtructed upon tonalities to which modern harmony, which depends upon a newer ſyſtem of tonality, cannot be continuouſly applied." See Graham's Eſſay on Muſical Compoſition." Appendix.

† Hill's Phyſiognomy, London, 1571.

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REMARKS UPON THE OLD BALLADS AND TUNES.

SERIES THE FIRST.

Book I.

I. THE BATTLE OF OTTERBOURNE. (No. 2.)

THE ſtoutly conteſted field of Otterbourne appears to have given riſe to ſeveral ballads celebrating the action both under the title of the "Hunting of the Cheviot," and by the name of the "Battle of Otterbourne." The minſtrels of Scotland were the firſt who chanted in verſe the victory of their countrymen, though purchaſed by the death of the "doughty Douglas;" while thoſe of England, at a more remote period, perverting the truth of hiſtory in the ballad of "Chevy Chaſe," aſſigned the victory to the Engliſh.

In the "Complaynt of Scotland," ſuppoſed by Dr. Percy to have been publiſhed in 1540, but which was not written before 1547, mention is made of the "Hunttiſs of Chevot," and of "The perſee and mongumrye met," as if theſe were the titles of two ſeparate ballads. That there were two diſtinct ballads founded on the Battle of Otterbourne, and known in Scotland by the above titles, is extremely probable; for though, in the Scottiſh ballad of the "Battle of Otterbourne" the line, "The Percy and Montgomery met" occurs, the name of Cheviot is never mentioned. Dr. Percy, in quoting the above line from the "Complaynt of Scotland," gives "That day, that day, that gentil day" as the following one; but which is, in fact, the title of another ballad or ſong.

The "Battle of Otterbourne" which is printed in Dr. Percy's Reliques

and alluded to by Sir Walter Scott as the "Engliſh Ballad," is probably of Scottiſh origin, though perhaps ſlightly retouched by an Engliſh hand. This ballad is the only one which notices the advance of another army into England under the Earl of Fife; and it is probably the very "Scots ſong made of Otterbourne," mentioned by Hume of Godſcroft, who lived in the reign of James VI., and who deſcribes it as that which "telleth the time, about Lammas; and alſo the dividing armies betwixt the Earl of Fife and Douglas, and their ſeveral journies, almoſt as in the authentic hiſtory." There are alſo ſeveral expreſſions in this ballad which plainly indicate that the author was a Scot. See more on this ſubject in a clever little volume entitled "Rambles in Northumberland and on the Scottiſh Border," 12mo. 1835, from which our note has been abridged.

The ballad of the Battle of Otterbourne, from which Dr. Percy obtained the copy printed in the third edition of the Reliques, is in an old MS. in the Cottonian Library (Cleop. c. IV. fol. 64), apparently written about the middle of the ſixteenth century. In the previous editions of the work a leſs perfect MS. in the Harleian Collection (No. 293, fol. 52,) had been uſed.

The Scottiſh traditionary verſion of the ballad firſt appeared in David Herd's "Ancient and Modern Scottiſh Songs, Heroic Ballads, &c." 1769. Another verſion is given in Sir Walter Scott's Border Minſtrelſy, and Mr. Finlay in the Introduction to his "Hiſtorical and Romantic Ballads," vol. I. p. 18, has preſerved two ſtanzas of another copy.

The ſecond part of the ballad given by Percy, beginning "The Perſſye came byfore hys oſte" is moſt unqueſtionably an Engliſh compoſition. At the concluſion of the firſt part there is written "a fytte;" but the ſecond part is not called "fytte the ſecond" as we might expect if both parts were the production of the ſame perſon. It would therefore appear as if an Engliſh Minſtrel had written a continuation to the old Scottiſh "fytte," and repreſented the battle in ſuch a manner as was likely to flatter the national pride of his countrymen.

Richard Sheale's ballad of the "Hunting of the Chyviat" is evidently founded on the older ballad of the Battle of Otterbourne.

The tune which we have printed is a traditional one, and is taken from the laſt edition of Sir Walter Scott's Minſtrelſy of the Scottiſh Border.*

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* The Advertiſement has the following paſſage:—"The *airs* of ſome of theſe old ballads are for the firſt time appended to the preſent edition. The ſelection includes thoſe which Sir Walter Scott himſelf liked the beſt; and they are tranſcribed, without variation, from the MSS. in his library." We cannot help adding that the harmonies which have been added to the printed edition of theſe old airs are diſgraceful in the extreme.

II. THE JEW'S DAUGHTER. (No. 3.)

THE ſtory of Hugh of Lincoln, a boy about eight years old, being murdered by the Jews, and of the child's body having been diſcovered in a well by his diſconſolate mother, with the puniſhment inflicted on that diſperſed and perſecuted people are circumſtantially narrated by Matthew Paris, under the reign of Henry III. Fox, in his "Actes and Monuments," vol. I. p. 327, edit. 1583, has alſo mentioned it with a reference to the "long ſtorie" of Matthew Paris. Stow alſo, in his "Survey of London" 1603, ſays, "In the 40th (Henry III.) were brought up to Weſtminſter two hundred and two Jewes from Lincoln for crucifying of a child named Hugh." A liſt of ſimilar enormities *alleged* to have been committed by this ofttimes unjuſtly perſecuted race may be ſeen in Eiſenmenger's "Entdecktes Judenthum" II. Thiel ſ. 217 *et ſeq.*

The ballad on this ſtory, entitled "The Jew's Daughter," was firſt printed in Dr. Percy's Reliques. It is however a very imperfect verſion, ending abruptly, and containing thirteen only of the twenty-two ſtanzas of which the ballad now conſiſts. It was afterwards printed in Jamieſon's "Ancient Ballads and Songs" from a copy taken down *verbatim* from the recitation of Mrs. Brown of Falkland, wife of the Rev. Dr. Brown. Another edition of the ballad, under the title of "Sir Hugh," appeared in Gilchriſt's "Scottiſh Ballads" 1814, vol. I. p. 210. But by far the moſt perfect verſion yet diſcovered is one in the notes to the new edition of Johnſon's "Scotiſh Muſical Muſeum," vol. VI. p. 500.

A curious volume appeared at Paris in 1834, containing, along with an Anglo-Norman ballad of the thirteenth century, on Hugh of Lincoln, the various Scottiſh, or Engliſh ballads on the ſame ſubject. It is entitled "Hugues de Lincoln: Recueil de Ballades Anglo-Normande et Ecoſſoiſes relatives au meurtre de cet Enfant commis par les Juifs en M.CC.LV. Publié avec une Introduction et des Notes, par Franciſque Michel." The Anglo-Norman ballad is a great curioſity, and correſponds more cloſely with the notice that occurs in Matthew of Paris, and other old Hiſtorians, than with the more poetical caſt of this tragical incident in the Scottiſh ballads. See alſo ſome curious notices of theſe ballads in Ferdinand Wolf's admirable work upon the Lays of the Middle Ages, "Ueber die Lais, Sequenzen, und Leiche," 8vo. Heidelberg, 1841.

The beautiful old melody to which this ballad was ſung is here given from J. Stafford Smith's "Muſica Antiqua." Vol. 1. p. 65. It has been preſerved by tradition.

III. SIR PATRICK SPENCE. (No. 7.)

THIS ballad lays claim to "a high and remote antiquity." It was originally publiſhed by Dr. Percy "from two MS. copies tranſmitted from Scotland;" but the copy in the Reliques is very imperfect. In its enlarged and more complete form, it was printed in the "Minſtrelſy of the Scottiſh Border," and alſo in Motherwell's "Minſtrelſy, Ancient and Modern." We owe it to the latter gentleman that the occaſion of the ballad is now known to have been the expedition which conveyed Margaret, daughter of King Alexander III. to Norway, in 1281, when ſhe was eſpouſed to Eric, King of that country. Fordoun, in his Hiſtory of Scotland, relates the incidents in the following paragraph:—"A little before this, namely, in the year 1281, Margaret, daughter of Alexander III. was married to the King of Norway; who leaving Scotland on the laſt day of July, was conveyed thither in noble ſtyle, in company with many knights and nobles. In returning home after the celebration of the nuptials, the Abbot of Balmerinoch, Bernard of Monte-alto, and many other perſons were drowned." On the other hand Sir Walter Scott ſurmiſes that the expedition was deſpatched to Norway to bring home to Scotland the infant daughter of Eric and Margaret, who had become legitimate heir to the Scottiſh crown, in conſequence of the death of Alexander III. without living iſſue. That the ballad was intended to embody ſome remote event in Scottiſh hiſtory is quite evident; and it would have been difficult, ſays a judicious antiquary, to fix on a more poetical incident than it preſents, although not ſtrictly adhering to hiſtorical facts. Had the ballad really poſſeſſed any claims to ſuch high antiquity as would fix its compoſition near to the epoch of Margaret, the "Maiden of Norway," it is hardly conceivable that it ſhould never have been heard of till it was ſent to Dr. Percy in 1765, by ſome of his correſpondents in Scotland, along with other traditional ballads of ſtill more queſtionable antiquity. Since his time, it has been printed in a variety of different ſhapes, generally with ſome additional verſes or improvements "fortunately recovered," &c. but moſt of which improvements are palpable

interpretations. There is every reaſon to believe that the ballad of "Sir Patrick Spence" was the production of Lady Wardlaw, to whom the ballad of Hardy Knute is now univerſally attributed. See more on this ſubject in the valuable notes to the new edition of Johnſon's "Scotiſh Muſical Muſeum."

Verſions of this ballad may be found in Jamieſon's "Popular Ballads and Songs;" Finlay's "Scottiſh Hiſtorical and Romantic Ballads;" Buchan's "Ancient Ballads and Songs;" Chambers' "Scottiſh Ballads," &c.

The tune is preſerved in Johnſon's "Scotiſh Muſical Muſeum;" and in Alexander Campbell's "Albyn's Anthology."

Book II.

IV. ADAM BELL, CLYM OF THE CLOUGH, AND WILLIAM OF CLOUDESLY. (No. 1.)

RITSON, in his "Pieces of Ancient Popular Poetry," 1791, has reprinted this ballad, from the Introductory remarks to which we extract the following:

"This very ancient, curious, and popular performance, apparently compoſed for the purpoſe of being ſung in public to the harp, is extant in an old quarto, in black letter, without date, 'Imprinted at London in Lothburye by Wyllyam Copland,' and preſerved among Mr. Garrick's Old Plays, now in the Britiſh Muſeum, whence it is here given. This copy was made uſe of by Dr. Percy, who has publiſhed the poem in his 'Reliques of Ancient Engliſh Poetry,' with ſome corrections ſupplied by another in his folio MS. which may poſſibly account for the many different readings between that publication and the preſent, though it would ſeem highly probable that the MS. copy is nothing more than a mere blundering tranſcript, by Maſter Blount's clerk, of the printed edition. No earlier edition than Copland's is known. It was reprinted in 1605 by James Roberts, along with 'The ſecond part,' a very inferior and ſervile production, of which there was, likewiſe, an edition in 1616 with conſiderable variations. Both theſe are in the Bodleian Library.

"As there is no other memorial of theſe celebrated archers than the fol-

lowing legend, to which all the paſſages cited, from different authors, by the learned editor already mentioned, are evident alluſions, any inquiry as to the time or reality of their exiſtence muſt be little elſe than the ſport of imagination. The paſſages referred to are, however, unqueſtionable proofs of the great popularity of the poem, which in fact has gone through numberleſs editions; chiefly, it muſt be confeſſed, in the character of a penny-hiſtory.

"On the 16th of Auguſt, 1586, was allowed by the Stationers' Company to Edward White 'A ballad of William Clowdiſley (never before printed)."

Since Ritſon wrote, the Rev. Joſeph Hunter has diſcovered ſome curious particulars concerning one of theſe heroes of popular minſtrelſy which we beg leave to tranſcribe in his own words:—

"King Henry the Fourth, by letters, enrolled in the Exchequer, in Trinity Term, in the ſeventh year of his reign, and bearing date the 14th day of April, granted to one *Adam Bell* an annuity of 4*l.* 10*s.* iſſuing out of the fee-farm of Clipſton, in the Foreſt of Sherwood, together with the profits and advantages of the veſture and herbage of the garden called the Halgarth, in which the manor-houſe of Clipſton is ſituated.

"Now, as Sherwood is noted for its connection with archery and may be regarded alſo as the *patria* of much of the ballad poetry of England, and the name Adam Bell is a peculiar one, this might be almoſt of itſelf ſufficient to ſhew that the ballad had a foundation in veritable hiſtory. But we further find that this Adam Bell violated his allegiance, by adhering to the Scots, the King's enemies; whereupon this grant was virtually reſumed, and the ſheriff of Nottinghamſhire accounted for the rents which would have been his. In the third year of King Henry the Fifth the account was rendered by Thomas Hercy, and in the fourth year by Simon Leak. The mention of his adheſion to the Scots leads us to the Scottiſh border, and will not leave a doubt in the mind of the moſt ſceptical that we have here one of the perſons, ſome of whoſe deeds (with ſome poetical licenſe perhaps) are come down to us in the words of one of our popular ballads."*

The tune to which this ballad was ſung, the Editor was fortunate enough to diſcover on the fly leaf to a copy of an old muſic book called "Parthenia Inviolata; or Mayden Muſick for the Virginalls and Baſſ-Viol. *Printed for John Pyper.*" Oblong 4to. n. d.

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* "New Illuſtrations of the Life, Studies, and Writings of Shakeſpeare." Vol. 1. p. 245.

V. THE AGED LOVER RENOUNCETH LOVE. (No. 11.)

DR. PERCY reprinted this piece from the "Songes and Sonetes of the Earl of Surrey and others," 1557. In Harl. MS. No. 1703, there is a copy of the ſame called the "Image of Death." Another copy is preſerved in the Aſhmolean Library (MS. Aſhm. No. 48.)

On the margin of a copy of the Earl of Surrey's Poems belonging to Sir W. W. Wynne are preſerved in the characters of the times, ſeveral airs for the lute, to which Surrey's favourite little odes were ſung. It ſeems highly probable that theſe airs were of Surrey's compoſition. They are remarkable for expreſſion, for artleſs ſweetneſs and wild ſimplicity; and are all marked with a peculiar character of plaintive melancholy. Our copy of the melody to "I lothe that I did love," is taken from this volume. Another copy of this plaintive little air occurs in MS. Sloane, No, 4900, (of the time of Edward VI. or Mary) where it is given for the Lute accompanied with the words of the firſt ſtanza.

VI. A SONG TO THE LUTE IN MUSICKE. (No. 4.)

THIS ſong, both words and muſic, is the production of Richard Edwards, Maſter of the Children of the Royal Chapel in the reign of Queen Elizabeth. The muſic is contained in an oblong MS. volume of old tunes, &c. which purports to be "Thomas Mulliner's Boke for y^e^ Organ or Virginalls."* From this volume Sir John Hawkins obtained the muſic to the ſong in queſtion, together with many other curious pieces inſerted in the Appendix to his Hiſtory of Muſic.

Mr. Charles Knight (Library Shakſpere, vol. VII. p. 391.) ſpeaking of

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* This extraordinary MS. containing nearly two hundred vocal and inſtrumental compoſitions by Redford, Heywood, Edwards, Shelbye, Newman, Allwood, Blitheman, and others, formerly in the poſſeſſion of J. S. Smith, is now in the Editor's library. It is in the original binding ſtamped with the monogram and badges of Henry VIII. in whoſe ſervice the above named muſicians were. The laſt piece entered in the volume is "Queen Maries Galliard."

"When griping grief," ſays, "This was ſet as a four part ſong, by Adrian Batten, organiſt of St. Paul's in the reign of Charles I. and is thus printed, but without any name, in Hawkins's 'Hiſtory of Muſic,' vol v." Upon what authority Mr. Knight makes this aſſertion we cannot account for, otherwiſe than this:—Adrian Batten it is well known tranſcribed a great deal of muſic from the works of the older maſters.* This may have been the caſe with the ſong in queſtion, and his hand-writing having been compared with other manuſcripts and recognized, led to the concluſion that it was his compoſition.

We have given the four-part harmony of Richard Edwards exactly as it appears in the ancient MS. from which it is extracted.

VII. TAKE THY OLD CLOAK ABOUT THEE. (No. 6.)

RITSON ſays in a note, p. 219, vol. 1. of his "Scotiſh Songs": "Dr. Percy, though he ſuppoſes this to be originally a Scotiſh ballad, has given an ancient copy of it, from his folio MS. in the Engliſh idiom, with an additional ſtanza (the ſecond) never before printed. The Scottiſh ſong was firſt printed in Ramſay's Tea-Table Miſcellany.

The old air, as Mr. Stenhouſe remarks,† is admirably adapted to the words, and is undoubtedly coeval with them. Many of theſe ancient melodies have been preſerved, and handed down from generation to generation by oral communication alone, long before the modern ſyſtem of muſical notation was perfected. The air is here given from Johnſon's "Scotiſh Muſical Muſeum."

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* In ſupport of our ſtatement we bring forward the following memorandum, quoted by Mr. Hawes in the preface to his edition of "The Triumphs of Oriana," from an old organ-book in his poſſeſſion:—"All theſe Songs of Mr. John Holmes Organiſt of Wincheſter and afterwards of Saliſberrie were prickt from his own hand writing in the year 1635 by Adrian Batten one of the Vickers of St. Paules in London, who ſome time was his ſcoller."

† Scotiſh Muſical Muſeum. Vol. III. p. 236.

VIII. WILLOW, WILLOW, WILLOW. (No. 7.)

THE Editor is of opinion that this ballad is much too modern to have been known to Shakeſpeare. It was probably written in the reign of Charles the Second not long anterior to the appearance of the following parody which is here given from a copy dated 1668 :—

" A poore ſoule ſat ſighing near a ginger-bread ſtall,
O ginger-bread O, ginger-bread O !
With his hands in his pockets, his head on the wall,
O ginger-bread O, ginger-bread O !
You pye-wifes of Smithfield, what would you be at,
Who talks of plum-pudding, here's better than that,
For here's Ginger-bread O, ginger-bread O !"

This burleſque ſong is accompanied with the air, which is undoubtedly that of the original ballad, otherwiſe the point of the ſatire would have been loſt. It is contained in a ſmall oblong MS. volume of old ſongs and ballads, dated 1668, in the library of the Editor. The parody is alſo printed, but with ſome variations in the muſic, in " The Second Book of the Pleaſant Muſical Companion," 1687.

IX. CORYDON'S FAREWELL TO PHILLIS. (No. 9.)

THIS ſong, according to Dr. Percy, is to be found in " The Golden Garland of Princely Delights," 12mo. black-letter. But there is a much earlier copy in a very rare muſical volume entitled " The Firſt Booke of Ayres, compoſed by Robert Jones," folio. Printed for T. Eſte, 1601, where it is accompanied with the original muſic for four voices.

This air is aſſociated with another ſet of words beginning,

" Away vain world, bewitcher of my heart,"

written by the Scottiſh poet Montgomery. In the edition of his poems printed at Edinburgh in 1821,* this ſong is mentioned as having been com-

* Under the joint editorſhip of Dr. Irving and David Laing.

poſed to the "toon" of "Sal I let her go," part of the burden of "Corydon's Farewell to Phillis;" and if any doubt might at firſt have exiſted as to their identity, the fact is fully eſtabliſhed by the Aberdeen Cantus, publiſhed by John Forbes,* where the words appear ſet to the very air in queſtion. Mr. Dauney the diſtinguiſhed editor of the Skene MS. alſo diſcovered a copy of Montgomery's Sonnet in a MS. of the year 1639, belonging to the Advocate's Library, ſet to the ſame tune.

There is extant a ſcarce volume entitled "Ane godlie Dreame, compylit in Scottiſh Meter be M(iſtreſs) M(elvill) Gentlewoman in Culros, at the Requeiſt of her Freindes, Edinburgh, 1603,"† containing "a verie comfortable Song, To the tune of Sall I let her goe." In Brome's Comedy of "The Jovial Crew," acted in 1641 at the Cockpit in Drury Lane, there is an alluſion, perhaps, to this ſong:—

> "Let her go, let her go
> I care not if I have her, I have her or no."

Mr. Collier remarks upon this paſſage, "Probably part of ſome ſong or ballad well known when the play was firſt produced."

A curious circumſtance attending this air is its appearance in the collection entitled "Neder-lantſche Gedenck-clank door Adrianum Valerium, Haerlem, 1626," a convincing proof of its early and extenſive popularity.

X. GERNUTUS THE JEW OF VENICE.

OF this ballad no dated edition is known; but, as Mr. Collier remarks, moſt readers will be inclined to agree with Warton, ("Obſervations on the Faerie Queene," vol. i. p. 128,) that it was not founded upon Shakeſpeare's play, and was anterior to it: it might owe its origin to the ancient drama of "The Jew," mentioned by Goſſon in his "Schoole of Abuſe," 1579. The ballad maker confeſſes that he derived his

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* There are three editions of this work, 1662, 1666, and 1682. "Away vain world" is found in all.

† Lady Culros' Dream, ſays Dr. Leyden, was long popular among the Scottiſh preſbyterians, and Armſtrong relates in his Eſſays, that he recollected having heard it ſung by the peaſants to a plaintive air. The book has been frequently reprinted, but perhaps the moſt ſingular edition is one printed at Aberdeen in 1644, by E. Raban, "Laird of Letters."

incidents from the "*Italian writers.*" It was from an Italian writer, Ser Giovanni, the author of a collection of tales, called "*Il Pecorone,*" written in the fourteenth century, and first published at Milan in 1558, that Shakespeare unquestionably derived some of the incidents of his play, although he might be familiar with another version of the same tale.

The Editor has discovered the tune to this Shakespearian ballad in an old Virginal Book (temp. James I.) in his possession. The original name, according to the black-letter copy, is "Black and Yellowe."

Many ballads to this tune were entered on the Stationers' book in the latter part of the sixteenth century.

XI. THE PASSIONATE SHEPHERD TO HIS LOVE. (No. 12.)

DIFFERENT versions of this highly popular song have been printed by Walton, Ritson, and Ellis. The various readings (including those in England's Helicon and Percy's Reliques) may be seen in the Appendix to the "Songs of England and Scotland," 12mo. 1835, vol. 1.

The tune, said to have been discovered in a MS. (temp. Eliz.) by Sir John Hawkins, is printed in the variorum edition of Shakespeare, and also in Chappell's National English Airs. The latter copy has been unfortunately altered to suit the harmony. Our version, translated from the Lute tablature, is given from "The Second Booke of Ayres, by William Corkine," folio. Lond. 1612.

The ballad of "Jane Shore," inserted in the "Reliques" (*Series the Second*, Bk. 2. No. 26,) and many others, were sung to this tune. In a black-letter tract of great rarity, entitled "The World's Folly" (1609) is the following passage, from which it appears that there was an older name for the tune: "But there sat he, hanging his head, lifting up the eyes, and with a deep sigh, singing the ballad of 'Come live with me and be my love,' to the tune of *Adew my deere.*"

We merely add, in addition to the notices of the popularity of this ballad collected by Mr. Chappell, that the first verse is quoted in Marlowe's Tragedy of "The Jew of Malta," 1591.

XII. TITUS ANDRONICUS'S COMPLAINT. (No. 13.)

THE black-letter copy of this ballad in the Pepyſian Collection directs it to be ſung "To the tune of Fortune," one of the moſt popular of the old ballad tunes. The earlieſt mention of it occurs in the year 1588, when the "Ballad of the Life and Death of Doctor Fauſtus, the great Conjurer, to the tune of Fortune," was licenſed to be printed, by the learned Aylmer, Biſhop of London.

The air is preſerved in Queen Elizabeth's Virginal Book, MS. in the Fitzwilliam Muſeum, Cambridge; William Ballet's Lute Book, MS. in the library of Trinity College, Dublin; "Le Secret des Muſes, Le Second Livre," Amſterdam, 1616; "Neder-Landtſche Gedenck-clank," Haerlem, 1626, &c. The laſt named collections contain a number of old Engliſh tunes, ſome of which are mentioned by Shakeſpeare and his contemporaries. It ſeems probable that they were carried into Holland by one of our companies of actors, who, we know, viſited Germany and parts of Holland, in the early part of the ſeventeenth century. The fact of *Engliſh airs* being printed at Haerlem and Amſterdam at ſo early a period is curious, and well merits the attention of thoſe muſical antiquaries who have time and ability to purſue the inquiry.

The tune of Fortune was alſo known by the name of "Aime not too high," from the firſt line of a ballad (temp. James I.) preſerved among the Roxburghe Ballads, vol. i. art. 106. See the ſame reprinted in Farr's "Select Poetry of the reign of James the Firſt," p. 344.

Our verſion of the tune is from Queen Elizabeth's Virginal Book with the original harmony of William Byrd.

XIII. TAKE THOSE LIPS AWAY. (No. 14.)

THE earlieſt authority for aſſigning this ſong to Shakeſpeare (excepting the one ſtanza found in Meaſure for Meaſure) is the ſpurious edition of his poems printed in 1640. It is inſerted entire in Beaumont and Fletcher's "Bloody Brother;" but it may be doubted whether

either ſtanza was the authorſhip of Shakeſpeare, as we know it was the frequent cuſtom of the old dramatiſts to inſert ſongs in their plays which were not of their own writing. Both Mr. Collier and the Rev. A. Dyce believe it to be the production of our great dramatiſt.

The air was compoſed by Dr. John Wilſon, and firſt printed in "Select Muſicall Ayres and Dialogues," folio 1653. Many MS. copies of it exiſt, but we have taken the printed verſion as the beſt authenticated text.

There is every reaſon to ſuppoſe that Wilſon's muſic is the original ſetting, and conſequently that ſung on the ſtage in the life time of Shakeſpeare. See a tract publiſhed by the Editor of the preſent work entitled "Who was Jack Wilſon the Singer of Shakeſpeare's Stage? An attempt to prove the identity of this perſon with John Wilſon Doctor of Muſic in the Univerſity of Oxford, A. D. 1644." 8vo.*

XIV. KING LEIR AND HIS THREE DAUGHTERS. (No. 15.)

THIS ballad is directed in the old black-letter copies to be ſung to the tune of "Flying Fame," a moſt favourite melody with the old ballad mongers. The earlieſt authority for the tune is the firſt edition of the "Pills to Purge Melancholy," 1698. The ballads of "Sir Lancelot du Lake," (in the Reliques, *Series the Firſt*, Bk. 2. No. 9); "Henry the Fifth at the Battle of Agincourt;" "King Alfred and the Shepherd's Wife;" and numberleſs others were ſung to it. It is alſo generally conſidered to be the air of the celebrated ballad of "Chevy Chaſe," and is ſo printed in D'Urfey's edition of the "Pills," vol. IV. p. 273; but this is an error as we ſhall prove further on in our note on that ballad.

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* Since the publication of this pamphlet the Editor has diſcovered ſome new information concerning Dr. Wilſon, which greatly ſtrengthens his point. The ſubject will be fully diſcuſſed in the Editor's long promiſed work, The "Muſical Illuſtrations of Shakeſpeare's Plays."

BOOK III.

XV. THE MORE MODERN BALLAD OF CHEVY CHASE. (No. 1.)

THE ancient ballad of "The Hunting of the Chyviat," upon which the more modern one has been founded, was firſt printed in an edition of "Gulielmus Neubrigenſis," by Hearne in 1719, who gives the name of the author, Richard Sheale, and aſcribes to the ballad the date 1588. The reſearches of a contributor to the "Britiſh Bibliographer," (vol. IV. p. 97, *et ſeq.*) appear to have clearly eſtabliſhed the fact that Richard Sheale was actually the author, and not the mere tranſcriber of the ballad, and that he lived in 1588, thus demoliſhing the conjectures of Dr. Percy and of Ritſon, who, judging from what they conſidered the antiquated phraſeology of the ballad, ſuppoſed it to have been written in the reign of Henry VI. Hearne, in ſtating 1588 as the date of the ballad, had been miſled by obſerving that date written on one of the leaves of the MS. volume from which he obtained his copy, and which volume is a ſmall quarto, conſiſting of 141 leaves, in the Aſhmolean Collection at Oxford. The MS. is marked No. 48, and deſcribed in Mr. Black's excellent Catalogue of the Aſhmolean Manuſcripts, as "A Collection of Miſcellaneous pieces of Old Engliſh Minſtrelſy, written in the middle of the XVIth century by different hands." The ſame volume contains ſeveral other poetical compoſitions by Richard Sheale, and the following extract from one of them will prove that the author,—at whatever period he might write the "Hunting of the Chyviat"—was certainly living in 1558. "An Epithe off the dethe off the ryghte honorable lady Margrete Countes off Darbe, who departyde this world the xixth day off January and was buryede the xxiij off Phebruary in anno domini 1558, on whoſe ſoll God have mercye. Amen quothe RYCHARDE SHEALE." The poem recites the dying words of the Counteſs, and deſcribes her burial at Armeſkyrke. It conſiſts of 47 four-lined ſtanzas, written in long lines; and is again ſubſcribed—"Amen quoth Rychard Sheale."

From another poem in the ſame volume, entitled "The Tamworth Minſtrel's Complaint of his misfortunes and poverty," he ſpeaks of his lord and

maſter, ſuppoſed to have been Edward, Earl of Derby, who died in 1574; and he alſo mentions Lord Strange, the Earl's ſon, as one who "on hym dyde tak compaſſion." This poem gives a curious inſight into the quality and occupation of a minſtrel. The author was alſo a pedler, and his wife was a "ſylkewoman:" he deſcribes the wares that ſhe ſold, and ſays that "At Lychfeld merkyte and Addarſton, good cuſtomers ſhe fownde, and alſo in Tamworth wher I dwell ſhe took many a pounde." This luckleſs minſtrel had been robbed on Dunſmore Heath of ſixty pounds, whereby he was reduced to diſtreſs. The account he gives of his misfortune is ludicrous enough—

"Sum ſaid I was not robde, I was but a lyeng knave,
Yt was not poſſyble for a mynſtrell ſo much money to have."

"The Minſtrel's farewell to a kind hoſt," in the ſame volume, ſeems to prove that the names ſubſcribed to the poems in this MS. are not thoſe of tranſcribers, but of the authors; at leaſt it ſhows that the perſon whoſe name is at the end of the pieces mentioned above was able to rhyme. He deſires his hoſt to permit him to reſort to his good table, "becauſe my name is SHEALE;" ſays, "both mutton and veile, ys good for RYCHARDE SHEALE;" and aſks him, "all thoughe I be a ranger, to take me as no ſtranger, I am a yong begynner." The corrections indicate that it is an original piece, either compoſed or ſpoken extempore.

The concluſion then to which we arrive is that Richard Sheale, a minſtrel, or retainer of the Houſe of Stanley, was the author, and not the tranſcriber, of the ancient ballad of Chevy Chaſe. See the "Britiſh Bibliographer," vol. IV. p. 99, *et ſeq.* for more particular and minute information.

The more modern ballad of Chevy Chaſe is certainly as old as the reign of Charles the Second. The earlieſt copy which we have ſeen was printed for T. Paſſenger on London Bridge, and is directed to be ſung to the tune of "In Peſcod time." The ballad here alluded to firſt appeared in "England's Helicon," 1600, but is probably ſome years older, as the tune, under the ſame name, is contained in Queen Elizabeth and Lady Neville's Virginal Books, both written before the concluſion of the preceding century.

The genuine and beautiful old air of Chevy Chaſe is now for the firſt time printed. It has been obtained from an ancient Virginal Book, (temp. Eliz.) in the Editor's poſſeſſion; the verſions before mentioned being ſo much overlaid with harmonical contrivances as to render the melody almoſt unintelligible without the aſſiſtance of another copy.

The following ballads in the Reliques were ſung to the ſame tune: "Fair

Roſamond" (*Series the ſecond*, Bk. 2. No. 7); "The Lady's Fall" (*Series the third*, Bk. 2, No. 10); "The Bride's Burial" (*Ibid.* No. 12); and "The Lady Iſabella's Tragedy" (*Ibid.* No. 14).

XVI. DEATH'S FINAL CONQUEST. (No. 2.)

THIS fine old ſong was originally ſung in Shirley's "Contention of Ajax and Ulyſſes," performed for the firſt time "at the Military Ground in Leiceſter Fields" in 1659.* The muſic was compoſed by Edward Coleman † a gentleman of the Chapel Royal, and the huſband of Mrs. Coleman the actreſs. It was firſt printed in "Catch that Catch can, or the Muſical Companion," 1667, and was afterwards included in "Select Ayres and Dialogues to Sing to the Theorbo-Lute or Baſſe-Viol, Bk. 2. 1669; and ſeveral other of Playford's publications.

Oldys, in a MS. note inſerted in a copy of Langbaine's "Account of the Engliſh Dramatick Poets" 1691 (Brit. Muſ. p. 485), calls this piece "The fine ſong which old Bowman uſed to ſing to King Charles, and which he has often ſung to me."

XVII. MY MIND TO ME A KINGDOM IS. (No. 5.)

IT is not generally known that Sir Edward Dyer has ſome claim to the authorſhip of this little poem. There are two copies of verſes on the ſame model. Dr. Percy changed his mind more than once as to whether they were two diſtinct poems, or only the diſſevered parts of one. (See Reliques, ed. 1767, vol. 1. pp. 292 and 303; and ed. 1812, vol. 1. p. 312.) There are many verſions of theſe popular verſes exiſting, but the longeſt, and apparently the earlieſt, is ſigned "E. Dier," in MS. Rawl.

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* Behind Leiceſter Houſe ſtood, in 1659, the Military Yard, founded by Henry, Prince of Wales, where Major Foubert afterwards kept his academy for riding and other exerciſes, in the reign of Charles II.

† An entry in the cheque book of the Chapel Royal records his death in 1669. He was the ſon of Dr. Charles Coleman.

Poet. 85, fol. 17, in the Bodleian Library. See the elaborate Introduction to the "Poems by Sir Henry Wotton, Sir Walter Raleigh, and others, edited by the Rev. John Hannah," 12mo. 1845, p. lxv.

The muſic publiſhed to this poem by Byrd, in 1588, is a dull ſcholaſtic production, and could never have enjoyed much popularity. We have therefore preferred giving the *popular* tune preſerved in the "Pills to Purge Melancholy."

XVIII. GILDEROY. (No. 12.)

WITH regard to the hero of this ballad we learn the following particulars from Spalding and other hiſtorians:—

Gilderoy was a notorious freebooter in the highlands of Perthſhire, who with his gang, for a conſiderable time infeſted the country, committing the moſt barbarous outrages on the inhabitants. Seven of theſe ruffians, however, were at length apprehended through the vigilance and activity of the Stewarts of Athol, and conducted to Edinburgh, where they were tried, condemned, and executed, in February 1638. Gilderoy, ſeeing his accomplices taken and hanged, went up, and in revenge burned ſeveral houſes belonging to the Stewarts. This new act of atrocity was the prelude to his ruin. A proclamation was iſſued offering £1000 for his apprehenſion. The inhabitants roſe *en maſſe*, and purſued him from place to place till at length he, with five more of his aſſociates, were overtaken and ſecured. They were next carried to Edinburgh, where after trial and conviction they expiated their offences on the gallows at Gallowlee, between Leith and Edinburgh, in July 1638.

The ballad, according to tradition, was compoſed not long after his death, by a young woman of no mean talent who unfortunately became attached to this daring robber, and had cohabited with him for ſome time before his being apprehended. That the ballad was well known in England in 1650, is evident from a black-letter copy of it printed at leaſt as early as that date. There are other copies of it, with ſome ſlight variations, in the "Pills to Purge Melancholy," edit. 1703; and in the firſt volume of "A Collection of Old Ballads," 1723. An altered edition appeared in the "Orpheus Caledonius," ed. 1733; but previous to this, according to Ritſon (Scots Songs, vol. II. p. 24), the ballad had been *purified* by Sir Alexander Halket. Ac-

cording to another account this operation was performed by Miſs Halket of Pitferran, afterwards the accompliſhed Lady Wardlaw, the authoreſs of "Hardyknute."

The current copy of Gilderoy (with the alterations) is that given by Dr. Percy, with the exception of one ſtanza. Herd and Ritſon have each printed the ballad, but neither have given it entire.

The air is taken from the "Orpheus Caledonius," 1725, where it probably appeared for the firſt time. A tune under the ſame name occurs in the ballad opera of "The Jovial Crew," 1731, but it is not in the meaſure of the preſent ballad. Gilderoy is alſo printed "To a new tune" in D'Urfey's "Pills to Purge Melancholy," vol. v. p. 39, edit. 1719.

SERIES THE SECOND.

BOOK I.

XIX. FOR THE VICTORY AT AGINCOURT. (No. 5.)

THE muſic to this ſong, written on vellum, in the Gregorian, or ſquare and lozenge notes, is preſerved in the Pepyſian Collection, Magdalen College, Cambridge. Another copy is contained among Seldon's MSS. in the Bodleian Library. It has been printed in J. Stafford Smith's "Collection of Ancient Songs," and in Dr. Burney's "Hiſtory of Muſic." A facſimile is alſo given in the beſt editions of the Reliques. In its original ſtate, this ſong may juſtly be conſidered as the firſt Engliſh *regular* compoſition of which we have any remains. We have here given a copy of the melody "in a modern dreſſe" as it appears in the firſt volume of Old Ballads in the Pepyſian Collection. It was probably modernized in the reign of Charles the Firſt. We have added a baſs and a few ſimple harmonies in character with the antique form of melody.

XX. CUPID'S ASSAULT BY LORD VAUX. (No. 8.)

THIS quaint old melody is taken from the margin of a copy of the Earl of Surrey's Poems belonging to Sir W. W. Wynne. (See the note on "The Aged Lover renounceth Love" in the *Firſt Series*. Book 2, No. 11.) The air was undoubtedly popular, as we find in "A Gorgious Gallery of Gallant Inventions," 1578, "an excellent ſonet, wherin the lover exclaymeth agaynſt detraction," &c. "To the tune—*When Cupid ſcaled firſt the Fort.*"

XXI. THE GABERLUNZIE MAN. (No. 10.)

THE tune to which theſe verſes were ſung is evidently ancient, although no old copy of it has been preſerved. It is here given from Thomſon's "Orpheus Caledonius," 1725.

XXII. HARPALUS. (No. 12.)

ANOTHER quaint old melody from the margin of a copy of Surrey's Poems before mentioned.

XXIII. HARDYKNUTE. (No. 17.)

ELIZABETH HALKET, ſecond daughter of Sir Charles Halket of Pitferran, and wife of Sir Henry Wardlaw of Pitreavie and Balmule, near Dunfermline, was the authoreſs of this noble ballad. She was born in April 1677; became, by marriage, Lady Wardlaw, in June 1696, and died in 1727. Hardyknute was greatly admired by Sir Walter Scott, and he uſed frequently to quote paſſages from it. On the fly-leaf of his copy of Ramſay's "Evergreen," 1724, in which the ballad appeared in

an amended form, he ſays, "Hardyknute was the firſt poem I ever learnt—the laſt that I ſhall forget."

The air, which poſſeſſes the elements of high antiquity, is preſerved in Oſwald's "Caledonian Pocket Companion" publiſhed about the middle of the laſt century.

BOOK II.

XXIV. JOHN ANDERSON MY JO. (No. 2.)

THIS curious old verſion of the tune is from the Skene MS. a ſingular collection of ancient melodies preſerved in the Library of the Faculty of Advocates, Edinburgh.* Mr. Stenhouſe, in his notes on Johnſon's Scottiſh Muſical Muſeum, ſays that "John Anderſon, my jo," is found in Queen Elizabeth's Virginal Book; but it would appear that he had confounded that air with a very different one, "John come kiſs me now," which appears in the Virginal Book, with variations by Byrd. The air reſembling "John Anderſon," under the title of "Paul's Steeple," is preſerved in Playford's "Dancing Maſter," 1650. See alſo Chappell's "National Engliſh Airs."

XXV. QUEEN ELEANOR'S CONFESSION. (No. 8.)

A SPIRITED verſion of this ballad, "recovered from recitation," appears in Motherwell's "Minſtrelſy Ancient and Modern." The air to which it was ſung is one of the moſt beautiful of our old ballad melodies. It was noted down from oral tradition by the late Andrew Blaikie of Paiſley, and contributed to Motherwell's work.

The Editor has frequently heard it in the counties of Derbyſhire and Staffordſhire.

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* Formed about the year 1615 by John Skene of Hallyards in Mid-Lothian. It has been publiſhed, with a charming diſſertation on Scottiſh Muſic and Song, by William Dauney, Eſq. Advocate.

XXVI. LADY ANNE BOTHWELL'S LAMENT. (No. 13.)

THIS pathetic lament which firſt appeared in Watſon's Collection (printed at the beginning of the laſt century), has hitherto been ſuppoſed to have been uttered by Lady Jean Gordon, wife of the infamous Earl of Bothwell, on the occaſion of her divorce from him, when he deſigned to marry Queen Mary; and by another conjecture, has been attributed to a young lady in private life of the name of Boſwell. Mr. Robert Chambers, however, in his excellent collection of "Scottiſh Ballads," 1829, has, "with the aſſiſtance of a valued antiquarian friend," preſented us with what appears to be "a true and certain hiſtory" of the heroine of the preſent ballad; "Lady Anne Bothwell" was no other than the Honourable Anna Bothwell, daughter of Bothwell, Biſhop of Orkney, at the Reformation, but who was afterwards raiſed to a temporal peerage, under the title of Lord Holyroodhouſe. This young lady, who is ſaid to have poſſeſſed great beauty, was betrayed into a diſgraceful connexion by the Honourable Sir Alexander Erſkine, third ſon of John, ſeventh Earl of Mar.

As Miſs Bothwell's father died in 1595, and as Sir Alexander had a letter of proviſion of the abbacy of Cambus Kenneth in 1608, there ariſes a preſumption, conſidering the age of the parties, that the unhappy circumſtance which occaſioned the Lament took place early in the ſeventeenth century. This, indeed, is ſet almoſt beyond a queſtion by the occurrence of a poem, apparently the firſt edition of Miſs Bothwell's Lament, in Brome's Comedy of "The Northern Laſs, or the Neſt of Fools," printed in 1632.

"Peace wayward barne!—Oh, ceaſe thy moan!
Thy farre more wayward daddy's gone;
And never will recalled be
By cryes of either thee or me:
For ſhould wee cry
Until we dye,
Wee could not ſcant his cruelty.
Ballow, ballow, &c.

"He needs might in himſelfe foreſee,
What thou ſucceſſively might'ſt be;
And could hee then (though me foregoe)
His infant leave, ere hee did know
How like the dad
Would be the lad,
In time to make fond maydens glad.
Ballow, ballow, &c."

The fate of the unhappy lady is ſomewhat uncertain, though ſhe is ſuppoſed to have died of a broken heart. The faithleſs lover was blown up in Dunglaſs Caſtle, 30th Auguſt, 1640.

The melody here given is from a curious folio MS. of old ſongs and muſic, bearing the date 1648, and the autograph of "John Gamble," who was a well known "play-houſe" muſician of the period. There is another air, of Scottiſh origin, in Thomſon's "Orpheus Caledonius" 1725, but it is ill ſuited to the words, and is evidently much more modern.

XXVII. KING OF SCOTS AND ANDREW BROWNE. (No. 16.)

THE black-letter copy of this ballad, preſerved in the Antiquarian Society, directs it to be ſung "To the tune of Milfield, or elſe to Green-ſleeves."

The former tune is here given from Playford's "Engliſh Dancing Maſter," 1650. The latter may be ſeen in Chappell's "National Engliſh Airs."

XXVIII. THE BONNY EARL OF MURRAY. (No. 17.)

THIS tune is taken from Johnſon's "Scottiſh Muſical Muſeum," where it probably firſt appeared.

XXIX. VICTORIOUS MEN OF EARTH. (No. 21.)

SHIRLEY'S Maſque, from which this ſong is extracted, was repreſented at the Military Ground in Leiceſter Fields, with muſic compoſed by Matthew Locke and Dr. Chriſtopher Gibbons. The muſic was not printed entire,* but ſeveral of the ſongs appeared in the miſ-

* The original MS. was formerly in the poſſeſſions of Hannah Lanier; Edward Jones, the Welſh Bard; and Mrs. Palmer Ruſſel. It afterwards appeared for ſale in Thorpe's Catalogue, Part II. for 1847.

cellaneous muſical publications of the day. The following, compoſed by Dr. Gibbons, is from "Choice Ayres and Songs to Sing to the Theorbo-Lute, or Baſs-Viol," Book 3, 1681.

XXX. THE WINNING OF CALES. (No. 22.)

THE earlieſt copy of this ballad, containing many variations from Percy, occurs in the little poetical miſcellany entitled "The Garland of Good Will," originally printed in (or before) 1596. It was in all probability written by Thomas Deloney, the prolific verſifier of that period. There are ſeveral black-letter copies of the ballad, ſome of which direct it to be ſung to the tune of "The new Tantara." The earlieſt notice we have of this tune is in the year 1590, when there iſſued from the preſs "An excellent Ditty made upon the great victory which the French King obtayned againſt the Duke de Maine and the Romiſh Rebels in this Kingdome upon Aſhwedneſday being the fourth day of March laſt paſt, 1590. To the tune of the new Tantara."

We have fortunately diſcovered an early copy of this tune in a MS. Virginal Book (temp. James I.) in our poſſeſſion. The ballads of "Tantara, Maſks all," "Tantara, Knaves all," and ſeveral others in D'Urfey's "Pills" were ſung to this tune, which appears always to have retained its burden of "Tantara."

XXXI. THE SPANISH LADY'S LOVE. (No. 23.)

CONCERNING the origin of this intereſting old ballad, the following communication appeared in the Times of May 1ſt, 1846. It is dated from Coldrey, Hants, and ſigned Charles Lee.

"The hero of this beautiful ballad was my anceſtor, Sir John Bolle of Thorpe Hall, Lincolnſhire, of moſt ancient and loyal family, and father of that Colonel Bolle who fell in Alton Church, whilſt fighting againſt the rebels in December 1643. Of the truth of this I am prepared to give to the curious in theſe matters the moſt abundant evidence, but the ſpace which the ſubject would occupy would neceſſarily exclude it from your columns.

The writer of the paper in the 'Edinburgh' ſays, 'Had the necklace been ſtill extant the preference would have been due to Littlecot.' The necklace is ſtill extant, in the poſſeſſion of a member of my family, and in the houſe whence I write. In Illingworth's 'Topographical Account of Scampton, with Anecdotes of the family of Bolles,' it is ſtated, 'The portrait of Sir John, drawn in 1596, at the age of thirty-ſix years, having on the gold chain given him by the Spaniſh Lady, &c. is ſtill in the poſſeſſion of his deſcendant Capt. Birch.'

"That portrait is now in the poſſeſſion of Capt. Birch's ſucceſſor, Thomas Boſvile Boſvile, Eſq. of Ravensfield Park, Yorkſhire, my brother, and may be ſeen by any one. I will only add another extract from Illingworth's Scampton:—'On Sir John Bolle's departure from Cadiz, the Spaniſh Lady ſent as preſents to his wife, a profuſion of jewels, and other valuables, amongſt which was her portrait, drawn in green, plate, money, and other treaſure. Some articles are ſtill in poſſeſſion of the family though her picture was unfortunately, and by accident, diſpoſed of about half a century ſince. This portrait being drawn in green, gave occaſion to her being called, in the neighbourhood of Thorpe Hall, the Green Lady, where to this day there is a traditionary ſuperſtition among the vulgar that Thorpe Hall was haunted by the Green Lady, who uſed nightly to take her ſeat in a particular tree near the manſion.' In Illingworth there is a long and full account of the Spaniſh Lady, and the ballad is given at length."

The tune of this ballad is preſerved in the Skene MS.; in "The Quaker's Opera, Performed at Lee and Harper's Booth in Bartholomew Fair, 1728;" and in "The Jovial Crew, 1731." Our copy is taken from the ballad operas, and altered from three-four time to common-time, upon the authority of the Skene MS.

Book III.

XXXII. KING JOHN AND THE ABBOT OF CANTERBURY. (No. 6.)

THE ſtory of this ballad may be found in the adventures of Howleglaſs, originally printed in the Lower Saxon dialect in 1483. This curious work was tranſlated into Engliſh, and printed by Copland in the following century. It is again found in "El Patrañuelo de Juan Timoneda," a Collection of Spaniſh Novels, printed at Alcala, in 1576.

Our verſion of the tune is taken from a ſmall oblong common-place book of muſic, written, according to a date on the fly leaf, in 1697. It differs materially from the common verſions of "Derry down," and is evidently of greater antiquity. It was introduced into many of the ballad operas of the firſt half of the laſt century, ſuch as "The Beggar's Opera," 1728; "The Village Opera," 1729; "The Devil to Pay," 1731; "The Boarding School," 1733, &c.

In the firſt volume of Watts' "Muſical Miſcellany," 1729, it is called "the *old* tune of the Abbot of Canterbury."

XXXIII. YOU MEANER BEAUTIES. (No. 7.)

THIS beautiful little poem appears to have been firſt printed in "The Sixt Set of Bookes, Wherein are Anthemes for Verſus and Chorus of 5 and 6 Parts; apt for Violls and Voyces: Newly Compoſed by Michaell Eſt, Batchelor of Muſicke, and Maſter of the Choriſters of the Cathedrall Church in Litchfield," London, 4to. 1624. It is alſo found "much altered for the worſe, and with a wretched Second part," in "Songs and Fancies to ſeverall Muſicall Parts, both apt for Voices and Viols," Aberdeen, 1682. Dr. Percy reprinted it from the "Reliquiæ Wottonianæ," 1651, with ſome corrections "from an old MS. copy." See "Poems by

Sir Henry Wotton," edited by the Rev. Alexander Dyce for the Percy Society, where a copy of the poem is given with ſeveral collations.

The Aſhmolean Muſeum contains two copies of this ſonnet: the firſt longer by one ſtanza; the ſecond longer by two ſtanzas. (See Nos. 38 and 788 of Mr. Black's Catalogue.) The laſt named copy is followed by a parody lamenting the ruin of King Charles, the Queen, and the Prince. It commences

"Ladies that guild the glittering moone."

Mr. Robert Chambers (Scottiſh Songs, vol. II. p. 631) was not aware of this piece being Sir Henry Wotton's; he prints it as "Said to have been written by Lord Darnley, in praiſe of the beauty of Queen Mary, before their marriage."

We give two popular ſets of this elegant little ſonnet. The firſt, an anonymous one, is from the Gamble MS. before mentioned; the ſecond, the compoſition of William Webb (a muſician of whom nothing is known), is from the "Seleƈt Muſicall Ayres and Dialogues," Publiſhed by John Playford, 1653.

XXXIV. THE OLD AND YOUNG COURTIER. (No. 8.)

PEPYS in his Diary, under the date 16th June, 1668 has the following paſſage: "Come to Newbery, and there dined — and muſick: *a Song of the old courtier of Queen Elizabeth's*, and how he was changed upon the coming in of the King, did pleaſe me mightily, and I did cauſe W. Hewer to write it out."

In the third volume of the Roxburgh Ballads is "An Old Song of the old Courtier of the King's, with a New Song of a New Courtier of the King's," to the tune of "The Queen's Old Courtier." It was written by "T. Howard, Gent. and printed for Francis Coles.

The tune (or rather chant) to which it was ſung is preſerved in D'Urfey's "Pills to Purge Melancholy," 1719; and in "The Faſhionable Lady, or Harlequin's Opera," 1730. The former work alſo contains a ſong on "The Queen's Old Soldier," to the ſame tune.

It was revived in the laſt century, and with a new burden, "Moderation and Alteration," was "ſung by Mr. Vernon in the Squire of Alſatia."

An excellent copy of the original ballad is preſerved among the Aſhmolean

MSS. (No. 38, art. 129.) It is entitled "The Old Courtier of the Queenes," and begins

"*With* an old ſong made by an old aged pate."

The firſt word is wanting in Dr. Percy's copy.

XXXV. SIR JOHN SUCKLING'S CAMPAIGNE. (No. 9.)

THIS ſong in ridicule of a gallant but unfortunate knight, is a parody on the ballad of John Dory—

"As it fell on a holiday
And upon a holytide—a;
John Dory bought him an ambling nag,
To Paris for to ride—a."

The air is contained in "Deuteromelia," 1609; but is here given from "The Second Book of the Pleaſant Muſical Companion," publiſhed by J. Playford, 1687, where the words of the parody may alſo be found.

XXXVI. TO ALTHEA FROM PRISON. (No. 10.)

THE muſic to this beautiful little ſonnet was compoſed by Dr. John Wilſon, and firſt printed in his "Cheerful Ayres or Ballads ſet for three Voices," Oxford, 1660. It was alſo included in "The Treaſury of Muſic," firſt book, 1669, and ſeveral other of Playford's publications.

XXXVII. THE DOWNFALL OF CHARING CROSS. (No. 11.)

THIS ballad is printed, with the muſic for three voices, by "Mr. F. Farmeloe," in "The Second Book of the Pleaſant Muſical Companion," 1687. It is alſo given, with the melody only, in the firſt volume of D'Urfey's "Pills to Purge Melancholy," edition of 1707.

XXXVIII. THE SALE OF REBELLIOUS HOUSEHOLD-STUFF. (No. 14.)

THE earlieſt copies of the tune of "Old Simon the King," to which this ballad was ſung, are preſerved in "Muſick's Recreation on the Lyra Viol," 1652; the "Engliſh Dancing Maſter" of 1657; and in "Muſick's Handmaid for the Virginalls," 1678.

In ſome of the numerous political ſongs to this tune, the burden is given at length—

"Says old Sir Symon the King,
Says old Sir Symon the King,
With his threadbare clothes
And his Malmſey noſe,
Sing hey ding, ding a ding, ding."

Our copy of the tune, which is tranſlated from the Lute tablature of "Muſick's Recreation," &c, 1652, differs conſiderably from the known verſions. The latter, owing to the practice of making diviſions (i. e. variations) upon this popular theme, have been ſo much corrupted that the original notes of the melody, even to the ſcale in which it was compoſed, have been loſt.*

XXXIX. THE BAFFLED KNIGHT, OR LADY'S POLICY. (No. 15.)

THE original of this ballad is one beginning "Yonder comes a courteous Knight," preſerved in that rare muſical volume entitled "Deuteromelia, or the Second part of Muſicks Melodie," &c. 1609. This ſong is alſo in the firſt volume of ſome editions, the third in others, of D'Urfey's "Pills to Purge Melancholy;" and in a different vo-

* The ſcale of the copy given in the Appendix to Sir John Hawkins' Hiſtory of Muſic is *correct*. The ſcale of Mr. Chappell's copy (*National Engliſh Airs*, No. 18.) is *incorrect*, owing to the introduction of the B flat in the ſignature. It is wrong to conſider theſe old airs with reference to modern keys.

lume is a moderniſed copy of it, with conſiderable variations, beginning—"There was a Knight, and he was young." The copy in the Roxburgh Collection, upon which Dr. Percy improved, is entitled "The Politick Maid."

The tune we have been fortunate enough to diſcover in a ſmall oblong volume entitled, "Youth's Delight on the Flagelet," 1697. It is there given in tablature.

XL. WHY SO PALE. (No. 16.)

THE original air is here given from a MS. volume of Old Songs with the Muſic, temp. Charles II. in the collection of the Editor. It was originally in the Library at Staunton Harold, Leiceſterſhire, the ſeat of Earl Ferrers. This beautiful lyric was ſung by Mrs. Croſs in the "Mock Aſtrologer," to an air compoſed by Lewis Ramondon. It was afterwards reſet by Dr. Arne.

XLI. THE LUNATIC LOVER. (No. 19.)

THE tune to this ballad is found in the firſt volume of Watts' "Muſical Miſcellany," 1729, and in many of the ballad operas of the middle of the laſt century. See Chappell's "National Engliſh Airs," for further particulars.

XLII. LILLI BURLERO. (No. 23.)

OUR copy of this once celebrated tune is given, with the original arrangement of the famous Henry Purcell, from "The Second Part of Muſick's Handmaid for the Virginalls," 1689. Purcell alſo made uſe of it as a ground in his opera of "The Gordian Knott unty'd."

XLIII. THE BRAES OF YARROW. (No. 24.)

THIS melody is from Thomſon's "Orpheus Caledonius," 1725, but is probably as old as the middle of the preceding century.

XLIV. ADMIRAL HOSIER'S GHOST. (No. 25.)

THE earlieſt copy of the tune to this ballad is contained in the ballad opera of "Sylvia, or the Country Burial," 1731. It may alſo be found in Walſh's "Britiſh Muſical Miſcellany," vol. IV. and in other works of a ſimilar deſcription. The ballads of "Come and liſten to my ditty," and "Ceaſe, rude Boreas," were ſung to this tune, which appears to have been always a favourite for "Sea ditties."

SERIES THE THIRD.

Book I.

XLV. PHILLIDA AND CORYDON. (No. 10.)

WE have here two ſettings of this beautiful paſtoral, the firſt as it was ſung by the "three excellent muſitians" before Queen Elizabeth in 1591; the ſecond as it was reſet in the following century.

The firſt is extracted from "Madrigales to 3, 4, and 5 parts; apt for Viols and Voices, Newly Compoſed by Michael Eſte," 1604; the ſecond from "Cheerfull Ayres or Ballads ſet for three Voyces, by Dr. John Wilſon," Oxford, 1660.

The latter became extremely popular, and is included in D'Urfey's "Pills to Purge Melancholy," 1719, and ſeveral other Muſical Miſcellanies of a ſubſequent date.

XLVI. LITTLE MUSGRAVE AND LADY BARNARD. (No. 11.)

THE only genuine copy of this old ballad, according to Ritſon, known to be extant, is preſerved in Dryden's "Collection of Miſcellaneous Poems." An excellent copy, however, is given in "Wit Reſtor'd," 1658, which appears to have been overlooked.

For the following beautiful old melody we are indebted to Motherwell, who "noted it down" from oral communication, and publiſhed it in his "Minſtrelſy Ancient and Modern."

XLVII. THE EW-BUGHTS MARION. (No. 12.)

THIS ſong and the air are both old. It is marked in Ramſay's "Tea-Table Miſcellany," 1724, as an old ſong with additions. "It cannot now be aſcertained," ſays Mr. Graham in his edition of the Songs of Scotland, "who wrote the ſong or who compoſed the air; but it ſeems very evident that the air has been hitherto wrongly given in its notation in all printed copies; and there is no exiſting ancient MS. containing the air to which we can refer." We have adopted Mr. Graham's verſion of the air, where it is reduced to regular rhythm, without changing one of the ſounds of the received melody.

XLVIII. THE KNIGHT AND SHEPHERD'S DAUGHTER. (No. 13.)

TWO Scottiſh verſions of this ballad, under the titles of "Earl Richard, the Queen's brother," and "Earl Lithgow," occur in Buchan's "Ancient Ballads and Songs." Another may be found in Kinloch's "Ancient Scottiſh Ballads;" and a fourth in Motherwell's "Minſtrelſy Ancient and Modern."

There is alſo a common ſtall-ballad called "The Shepherd's Daughter." They are all different in their hiſtorical account of the hero of the ballad; ſome aſſigning him one ſituation and place of honour, and ſome another.

The tune is taken from "The Engliſh Dancing Maſter," 1650.

XLIX. LORD THOMAS AND FAIR ELLINOR. (No. 15.)

RITSON, in enumerating the probable "cauſes of the rapid decline of the Minſtrel profeſſion, ſince the time of Elizabeth," ſays: "It is conceived that a few individuals, reſembling the character, might have been lately, and may poſſibly be ſtill found, in ſome of the leaſt poliſhed or leſs frequented parts of the kingdom. It is not long ſince the public papers announced the death of a perſon of this deſcription, ſomewhere in Derbyſhire; and another was within theſe two years to be ſeen in the ſtreets of London, he played on an inſtrument of the rudeſt conſtruction, which he, properly enough, called a *hum-ſtrum*, and chanted (amongſt others) the old ballad of *Lord Thomas and Fair Ellinor*, which, by the way, has every appearance of being originally a minſtrel ſong."

The full title to this ballad in the Pepyſian Collection is as follows: "The unfortunate Forreſter, or Fair Ellinor's Tragedy, ſhewing how Lord Thomas once a bold Forreſter, fell in love with the Fair Lady Ellinor, but his mother would not ſuffer him to marry her, but told him of another, that was far richer. Then, the Lord Thomas, not willing to be undutiful to his mother, appoints his wedding day, and invites Fair Ellinor to come to his wedding; who contrary to her mother's knowledge, came, and having ſeen his bride,

ſhe ſtabbed herſelf; which Lord Thomas ſeeing, took the ſame dagger, and killed himſelf. The tune is *Chevy Chaſe*."

Our copy of the tune is a traditional one given in Sandys' "Collection of Chriſtmas Carols." It reſembles an ancient tune called "Who liſt to lead a Souldier's life," in the "Dancing Maſter," 1650, and may be only another verſion of the ſame. "Chevy Chace," the tune to which the ballad is directed to be ſung in the black-letter copy, is in a different meaſure.

L. THE LADY TURNED SERVING-MAN. (No. 17.)

FROM an ancient Lute book in the Editor's library, date about 1630. A copy of the tune, entitled "You gallant ladies all," is in the ballad opera of "The Jovial Crew," 1731.

LI. GIL MORRICE. (No. 18.)

"THE ballad of Gil Morrice," ſays Mr. Stenhouſe, "has every appearance of being a true narrative of an event that happened in a remote age, although the language may gradually have been modernized in deſcending, by oral communication, from one generation to another."

Motherwell, in his "Minſtrelſy, Ancient and Modern," has printed another verſion from recitation; and Jamieſon, in his "Popular Ballads and Songs" has given an ancient copy from Dr. Percy's folio MS. It is hardly neceſſary to remind the reader that this ballad ſuggeſted to Home the ground work of the tragedy of "Douglas."

The air is from Oſwald's "Caledonian Pocket Companion," and from its wild and peculiar ſtructure carries evidence of its antiquity.

BOOK II.

LII. THE LEGEND OF SIR GUY. (No. 1.)

"THIS ſong is ancient," ſays Dr. Percy, "as may be inferred from the idiom preſerved in the margin, ver. 94, 102: and was once popular, as appears from Fletcher's 'Knight of the Burning Peſtle,' Act 2. ſc. ult." To which we may add that it was entered on the Stationers' books 5th January, 1591-2.

The tune has been diſcovered in the Ballad Opera of "Robin Hood," performed at Lee and Harper's Booth in 1730.

LIII. BARBARA ALLEN'S CRUELTY. (No. 5.)

A COMMON traditional tune, well known in the northern counties of England. It has been ſuggeſted that for "Scarlet" town, the ſcene of the ballad, we ſhould read "Carliſle" town. The earlieſt copy which the editor has ſeen reads "Reading" town, which is probably the correct reading.

LIV. SWEET WILLIAM'S GHOST. (No. 6.)

THIS fine old ballad was recovered by Allan Ramſay, and inſerted in his "Tea Table Miſcellany," (4th volume about 1734.) Ritſon ſays, "the two laſt ſtanzas were probably added by Ramſay; they are evidently ſpurious." See another verſion under the title of "Willie and May Margaret," in Gilchriſt's "Scottiſh Ballads," vol. 1.

It is a curious fact that the chief incidents of Burger's celebrated German ballad "Leonora," reſemble this old traditionary Scottiſh ballad.

The tune is from Johnſon's "Scottiſh Muſical Muſeum."

LV. SIR JOHN GREHME AND BARBARA ALLAN. (No. 7.)

THE ſtory of the Scottiſh ballad is nearly the ſame as that of the Engliſh Ballad of "Barbara Allan," and both may poſſibly have had their origin from circumſtances that really occurred.

The tune is from Johnſon's "Scottiſh Muſical Muſeum."

LVI. THE BAILIFF'S DAUGHTER OF ISLINGTON. (No. 8.)

THERE are two airs aſſociated with the words of this ballad. We have therefore given both. The firſt is from the ballad opera of "The Jovial Crew," 1731; the ſecond is a traditionary tune noted down by the Editor ſome years ſince in the north of England.

LVII. THE WILLOW TREE. (No. 9.)

THIS melody is preſerved in a MS. dated 1639, in the Advocate's Library, Edinburgh. It is alſo to be found in the celebrated Skene MS. in the ſame repoſitory; and again in all the editions of Forbes' "Cantus."

LVIII. WALY, WALY, LOVE BE BONNY. (No. 11.)

IN Mr. Robert Chambers' "Scottiſh Songs," there is a note upon this ballad, from which we give the following paſſage:—"This beautiful old ſong has hitherto been ſuppoſed to refer to ſome circumſtance in the Life of Queen Mary, or at leaſt to ſome unfortunate love affair which happened at her court. It is now diſcovered, from a copy which

has been found, as forming part of a ballad in the Pepyſian Library at Cambridge, (publiſhed in Motherwell's Minſtrelſy 1827, under the title of 'Lord Jamie Douglas,') to have been occaſioned by the affecting tale of Lady Barbara Erſkine, daughter of John ninth Earl of Mar, and wife of James ſecond Marquis of Douglas. This lady, who was married in 1670, was divorced, or at leaſt expelled from the ſociety of her huſband, in conſequence of ſome malignant ſcandals which a former and diſappointed lover, Lowrie of Blackwood, was ſo baſe as to inſinuate into the ear of the Marquis." Her father took her home and ſhe never again ſaw her huſband.

The fine pathetic air has been greatly injured by the embelliſhments of Meſſrs. M'Gibbon, Oſwald and Bremner; but we have adopted the ſimple form given in Mr. Graham's admirable work on "The Songs of Scotland."

LIX. DULCINA. (No. 13.)

THIS ballad is ſaid, upon the authority of Cayley and Ellis, to have been written by Sir Walter Raleigh. The tune is preſerved in D'Urfey's "Pills to Purge Melancholy," vol VI. p. 206. It is perhaps better known coupled with Ben Jonſon's words "From Oberon in Fairy Land" (*Series the Third*, Book II. No. 24), although the former title is more ancient.

LX. A HUE AND CRY AFTER CUPID. (No. 15.)

THE muſic is here given from the Gamble MS. before mentioned, collated with, and corrected by another copy in "Select Ayres and Dialogues," 1669. No compoſer's name is given in either copy.

LXI. THE KING OF FRANCE'S DAUGHTER. (No. 16.)

THE black-letter copy of this ballad, in the Pepyſian Collection, directs it to be ſung "to the tune of Crimſon Velvet," which tune we have been fortunate enough to diſcover, though Ritſon conſidered it to have been loſt. It appears in a curious volume, publiſhed at Amſterdam in 1634, entitled "Frieſche Luſt-hof, door Jan Janſz. Starter." The words in this Collection are all Dutch, but the tunes have their names in Engliſh.

"The lamentable complaint of Queen Mary for the departure of Phillip," in the "Crown Garland of Golden Roſes," 1612; and the ballad of "Conſtance of Cleveland" in Mr. Collier's volume of "Roxburghe Ballads," were ſung to this tune.

LXII. THE SWEET NEGLECT. (No. 17.)

FROM the MS. volume, before mentioned, formerly in the collection of Earl Ferrers at Staunton Harold, Leiceſterſhire.

LXIII. THE CHILDREN IN THE WOOD. (No. 18.)

ACCORDING to Ritſon, this ballad was printed in 1595, being entered in that year on the Stationers' Books. But Dr. Percy and Ritſon are at iſſue as to the date of the compoſition. The former conſiders the ſubject of the ballad to have been taken from an old play, "Of a young child murthered in a wood, by two ruffians, with the conſent of his unkle; by Robert Yarrington, 1601;" the ſtory being ſimilar in its leading features, although the ſcene of the drama is laid, not in Norfolk, but in Padua. Percy's reaſons for giving the merit of originality to the play-wright are by no means concluſive, and the point muſt be conſidered as determined by the fact of its previous entry on the Stationers' Books.

The old black-letter copy in the Britiſh Muſeum is entitled "The Norfolk Gentleman's Laſt Will and Teſtament, who on his death-bed, committed the keeping of his two children, a boy and girl, to his own brother, who did moſt wickedly cauſe them to be deſtroyed, ſo that he might poſſeſs himſelf and children of the eſtate; but by the juſt judgments of the Almighty, himſelf and all that he had, was deſtroyed from off the face of the earth. To the tune of Rogero, &c. London: Printed by and for W. D. and ſold by C. Bates, at the Sun and Bible, in Gilt-Spur Street." That in the Pepyſian Library has for its title: "The Norfolk Gentleman, his Laſt Will and Teſtament, who committed the keeping of his children to his own brother, who dealt that wickedly with them, and how God plagued him for it. The tune, Rogero. Printed for W. Thackeray and T. Paſſinger."

All the black-letter copies of the ballad, of which there are ſeveral, agree in directing it to be ſung to the tune of "Rogero."* A tune of this name is mentioned in "A Gorgious Gallery of Gallant Inventions," 1578, and the muſic is fortunately preſerved in a MS. (temp. James I.) in the Public Library, Cambridge. There are three ſeveral copies of the tune, all in tablature for the Lute, in the ſame MS. We have tranſlated and compared them in order to procure the beſt verſion. There is another copy of the tune in William Ballett's Lute Book, preſerved in the Library of Trinity College, Dublin.

We have alſo given, on the authority of D'Urfey's "Pills," and the firſt edition of the "Beggars Opera," the tune which has *traditionally* been given to this ballad.

LXIV. THE KING AND MILLER OF MANSFIELD. (No. 20.)

THE ballad on this ſubject is one of a popular cycle which have always been favourites with the peaſantry of England. The monarch is generally repreſented as being benighted or miſled in ſome one of his foreſts, and meeting there with ſome of the deſtroyers of his deer, who by their loyalty and joviality obtain his forgiveneſs and favour.

* One of the characters in the old comedy of The Gentle Craft, 1610, ſays "I ſing now to the tune of Rogero." There was another tune called *New Rogero* which was alſo extremely popular in the ſeventeenth century.

One of the earlieſt poems of this claſs, is that of "King Edward and the Shepherd," preſerved in the Public Library of the Univerſity of Cambridge. Another early ballad on the ſame ſubject was printed in the "Britiſh Bibliographer" (vol. IV.) under the title of "The Kyng and the Hermit." And no doubt others, beſides thoſe pointed out by Dr. Percy, are in exiſtence.*

The black-letter copies of "The King and Miller of Mansfield," direct it "To be ſung to the tune of the French Lavolto;" which tune the Editor has been fortunate enough to diſcover in an ancient Virginal Book in his poſſeſſion. It is now printed for the firſt time.

LXV. QUEEN DIDO. (No. 22.)

THIS is an old, and once very popular, ballad. The author of "Jacke of Dover, his Queſt of Inquirie," &c. 1604, exclaims "O you ale-Knights, you that devoure the marrowe of the maulte, and drinke whole aletubs into conſumptions; that ſing Queene Dido over a cupp, and tell ſtrange news over an alepot."

The tune was compoſed by Dr. John Wilſon, and printed in his "Cheerfull Ayres or Ballads," Oxford, 1660. If our conjecture be correct, that this Wilſon was the ſinger of Shakeſpeare's Stage, (the celebrated "*Jack* Wilſon"), the tune in queſtion may be the original. At all events it was the popular one in the latter half of the ſeventeenth century. It is printed in D'Urfey's "Pills to Purge Melancholy," vol. IV. p. 266, and in ſeveral of the later Muſical Miſcellanies. D'Urfey alſo gives another ballad of "Troy Town" in the 6th volume of his curious and entertaining work.

"The Spaniſh Tragedy" in Evans's "Old Ballads," ed. 1810, vol. III. p. 288, was ſung to this tune; alſo "The Pattern of True Love, or Bowes Tragedy," written in 1717, and printed in Ritſon's "Yorkſhire Garland," which evinces its popularity among the people at a late period.

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* See ſome intereſting particulars concerning our popular ballads, and eſpecially the cycle of Robin Hood ballads, in the ſecond volume of Mr. Wright's "Eſſays on ſubjects connected with the Literature, Popular Superſtitions, and Hiſtory of England in the Middle Ages."

LXVI. THE FAIRY QUEEN. (No. 25.)

THERE is an early copy of this ballad, which was unknown to Dr. Percy, in a rare tract, entitled:—"A deſcription of the King and Queene of Fayries, their habit, fare, abode, pompe, and ſtate, being very delightful to the ſenſe, and full of mirth. London, printed for Richard Harper, and are to be ſold at his Shop at the Hoſpital Gate, 1635." From this tract we learn that the ballad of "The Fairy Queen" was ſung to the tune of "The Spaniſh Gypſie," which began very ſimilarly:—

"O follow, follow me,
For we be gypſies three."

The tune of "The Spaniſh Gypſie" is to be found in the "Engliſh Dancing Maſter," 1651, and in the ballad operas of "The Faſhionable Lady," 1730, and "Achilles," 1733. In the latter the tune is called "Fairy Elves."

Book III.

LXVII. LOVE WILL FIND OUT THE WAY. (No. 3.)

THE old black-letter copy of this ballad is called "Truth's Integrity, or a curious Northerne Ditty, called *Love will finde out the Way*. To a pleaſant new Tune. Printed at London for F. Coles, dwelling in the Old Baily." There is a ſecond part conſiſting of ſix ſtanzas, which Percy has not reprinted.

The tune is here given (tranſlated from the Tablature) from "Muſick's Recreation on the Lyra Viol," publiſhed by Playford in 1652. It is alſo preſerved in Forbes's "Cantus," 1662; in "Muſick's Delight on the Cithren," 1666; and in D'Urfey's "Pills to Purge Melancholy," 1719.

The Pepyſian Collection contains ſeveral ballads to this tune.

LXVIII. LORD THOMAS AND FAIR ANNET. (No. 4.)

THIS fine ballad has been printed by Jamieſon, but with conſiderable variations from Percy; alſo by Chambers, varied again; and by both under the title of "Sweet Willie and Fair Annie." Jamieſon is of opinion that Dr. Percy's copy had been "adjuſted previous to its leaving Scotland, by ſome one who was more of a Scholar than reciters generally are;" and conſiders, that in attempting to give it an antique caſt, "it has been deprived of ſomewhat of that eaſy facility which is the diſtinguiſhed characteriſtic of the traditionary ballad narrative." He accordingly prints a verſion, where he contends "no ſuch experiment has been made," and which he gives "pure and entire," as taken down by him from the recitation of a lady—Mrs. W. Arrot, of Aberbrothick.

The tune is taken from Johnſon's "Scottiſh Muſical Muſeum."

LXIX. UNFADING BEAUTY. (No. 5.)

THE original muſic to this exquiſite Sonnet, compoſed by Henry Lawes and extracted from his "Ayres and Dialogues for One, Two, and Three Voyces," 1653.

LXX. GEORGE BARNWELL. (No. 6.)

THE black-letter copy, printed about the middle of the ſeventeenth century, preſerved in the Aſhmolean Muſeum, directs this ballad to be ſung "To the tune of the Merchant." This curious tune, which has been quite overlooked by antiquaries, is found together with the original ballad, "The Merchant and the Fiddler's Wife," in D'Urfey's "Pills to Purge Melancholy," vol. v. p. 77. edit. 1719.

LXXI. THE DRAGON OF WANTLEY. (No. 13.)

FROM D'Urfey's curious repoſitory, ſo often referred to in theſe pages—"Pills to Purge Melancholy," vol. III. p. 10, ed. 1719. The Key to this ballad, communicated by Godfrey Boſville, Eſq. of Thorp, near Malton, in Yorkſhire, is given in the fourth and ſubſequent editions of the "Reliques."

LXXII. ST. GEORGE FOR ENGLAND. (No. 14.)

THE tune to this ballad is preſerved in D'Urfey's "Pills," vol. III. ed. 1719. The fourth volume of the ſame work contains "a new ballad of King Edward and Jane Shore," to the tune of "St. George for England."

LXXIII. MARGARET'S GHOST. (No. 16.)

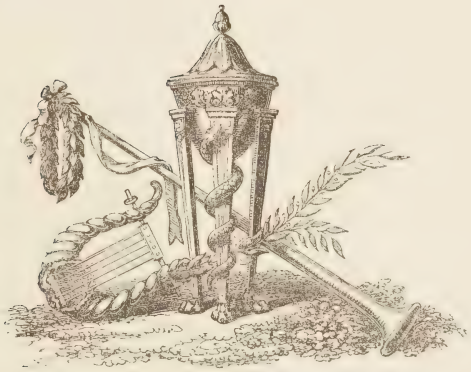
TO a paſſage quoted by Fletcher in his play of "The Knight of the Burning Peſtle," we are indebted for the ballad of "William and Margaret," which Dr. Percy diſtinguiſhes as "one of the moſt beautiful ballads to be found in our own or any language." Mallet had never ſeen the poem which Dr. Percy recovered; he expreſſes his belief that it was "not any where to be met with;" and adds, that "the few lines, naked of ornament and ſimple as they are, ſtruck his fancy;" and "bringing freſh into his mind an unhappy adventure much talked of formerly gave birth to the compoſition." The adventure here alluded to is detailed in the Plain Dealer, Nos. 36 and 46—a periodical paper, publiſhed by Aaron Hill in 1724, and afterwards reprinted in 2 vols. 8vo.

We have given two different melodies to which this ballad was formerly ſung. The firſt is from "The Village Opera," 1729. The ſecond from

Thomſon's "Orpheus Caledonius," 1725. A third melody, the compoſition of Mr. Stephen Clarke of Edinburgh, may be ſeen in Johnſon's "Scottiſh Muſical Muſeum."

LXXIV. LUCY AND COLIN. (No. 17.)

THE accompanying fine old melody to this ballad is given from a ſcarce work entitled "The Merry Muſician; or a cure for the Spleen: Being a Collection of the moſt diverting Songs and Pleaſant Ballads ſet to Muſick," 1716.



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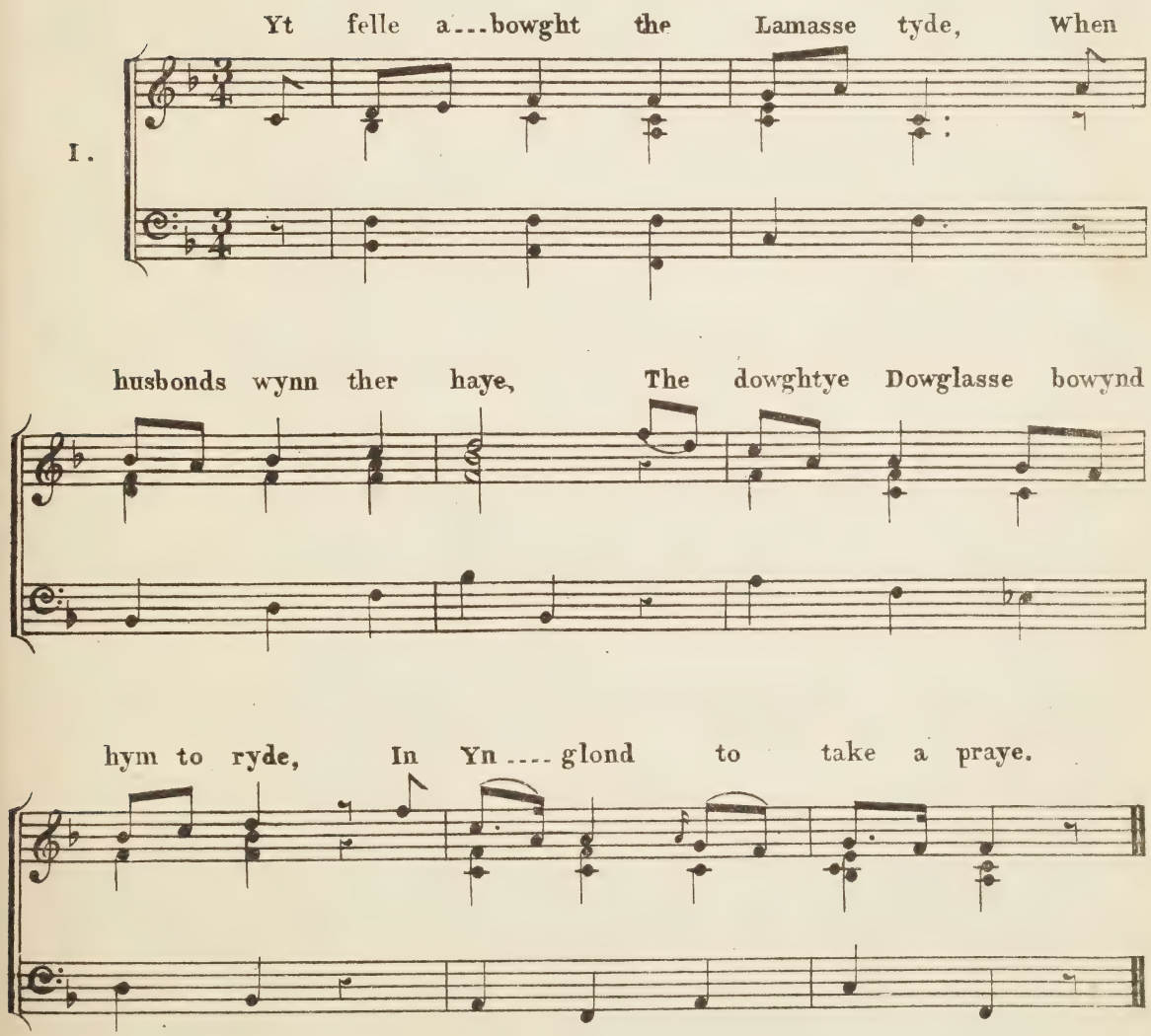
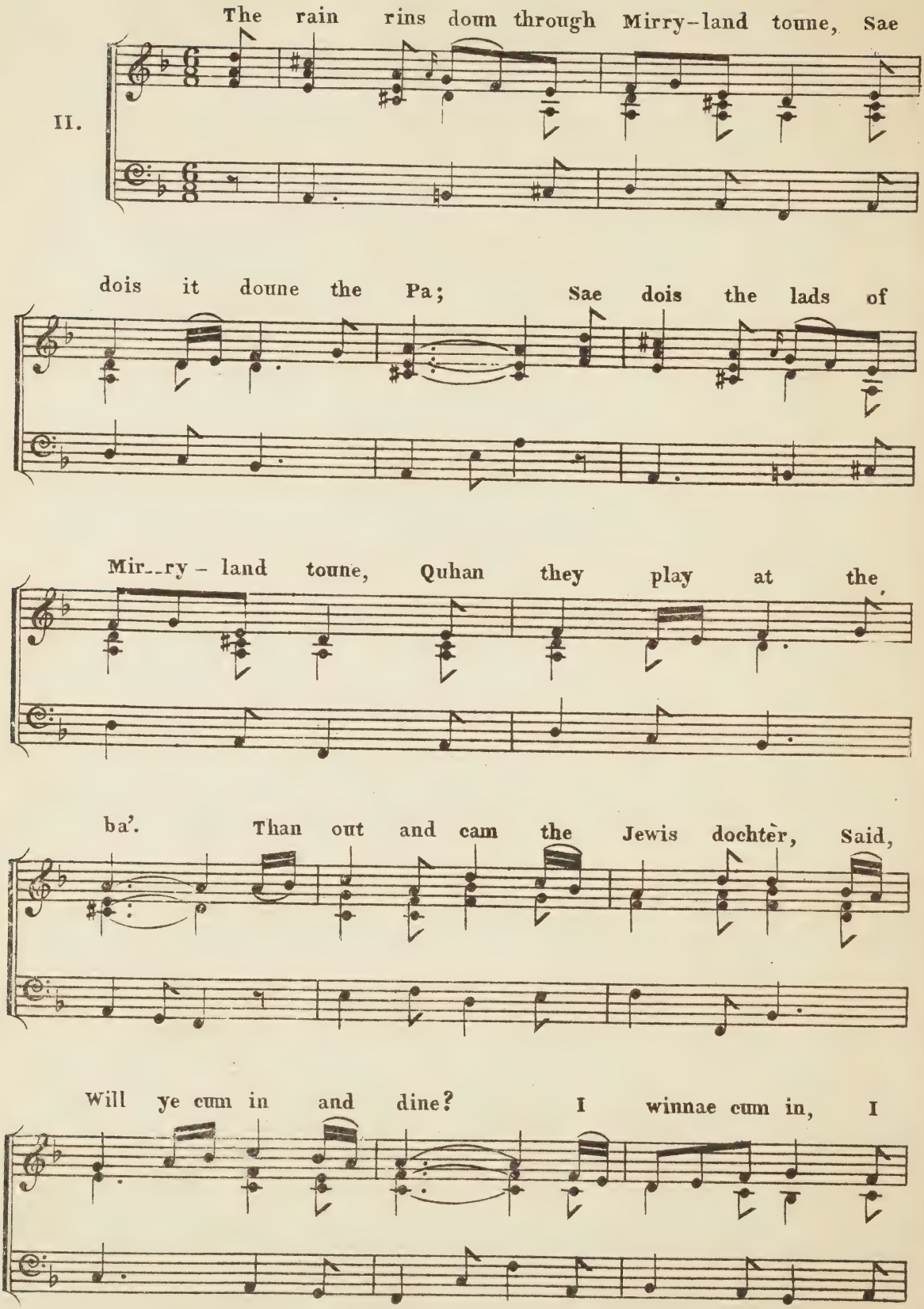
Ancient Melodies,
to
Percy's Reliques.

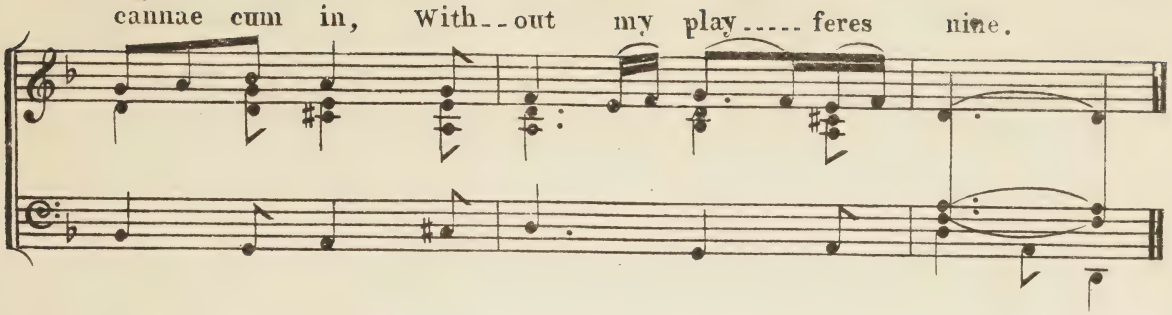
THE BATTLE OF OTTERBOURNE.


Yt felle a...bowght the Lamasse tyde, When
I.
husbonds wynn ther haye, The dowghtye Dowglasse bowynd
hym to ryde, In Yn .... glond to take a praye.

THE JEW'S DAUGHTER.

II.

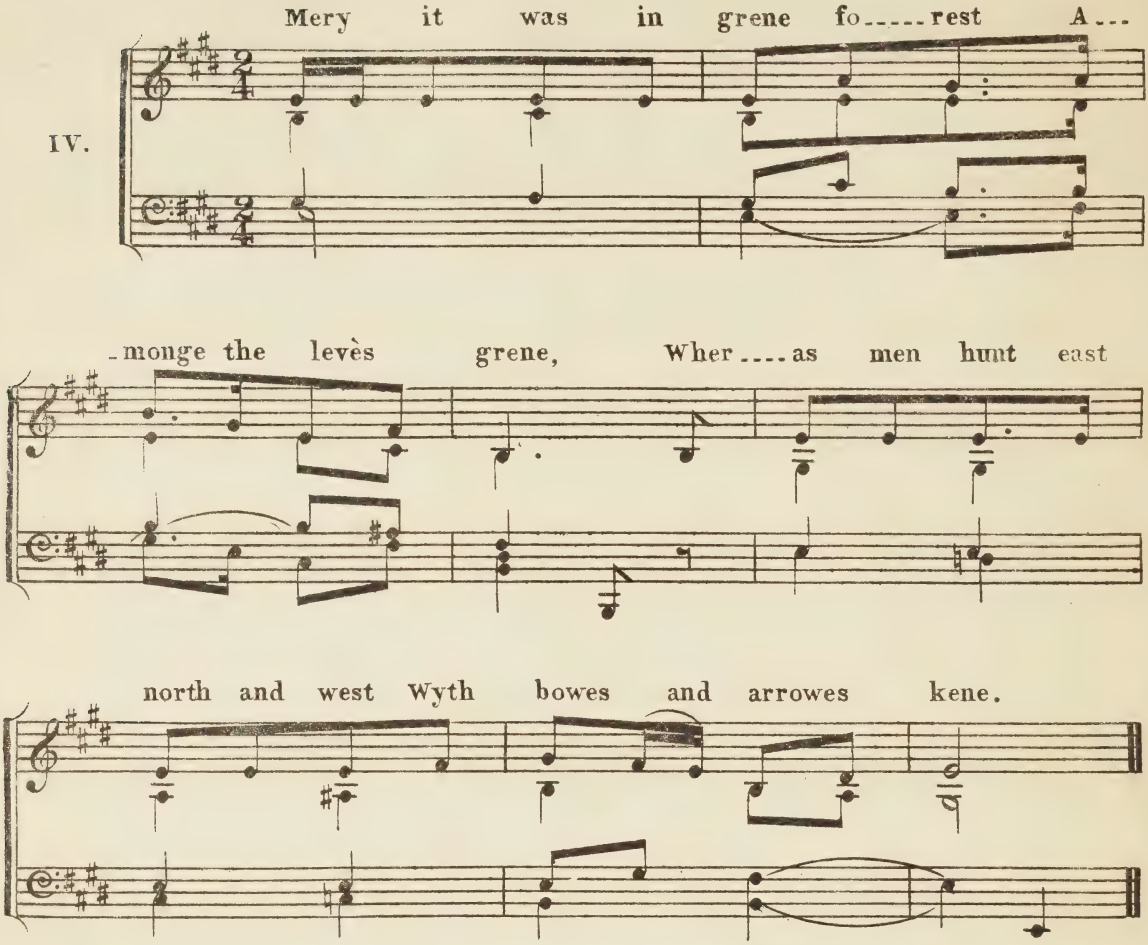

The rain rins doun through Mirry-land toune, Sae
dois it doune the Pa; Sae dois the lads of
Mir_ry - land toune, Quhan they play at the
ba'. Than out and cam the Jewis dochter, Said,
Will ye cum in and dine? I winnae cum in, I



SIR PATRICK SPENCE.

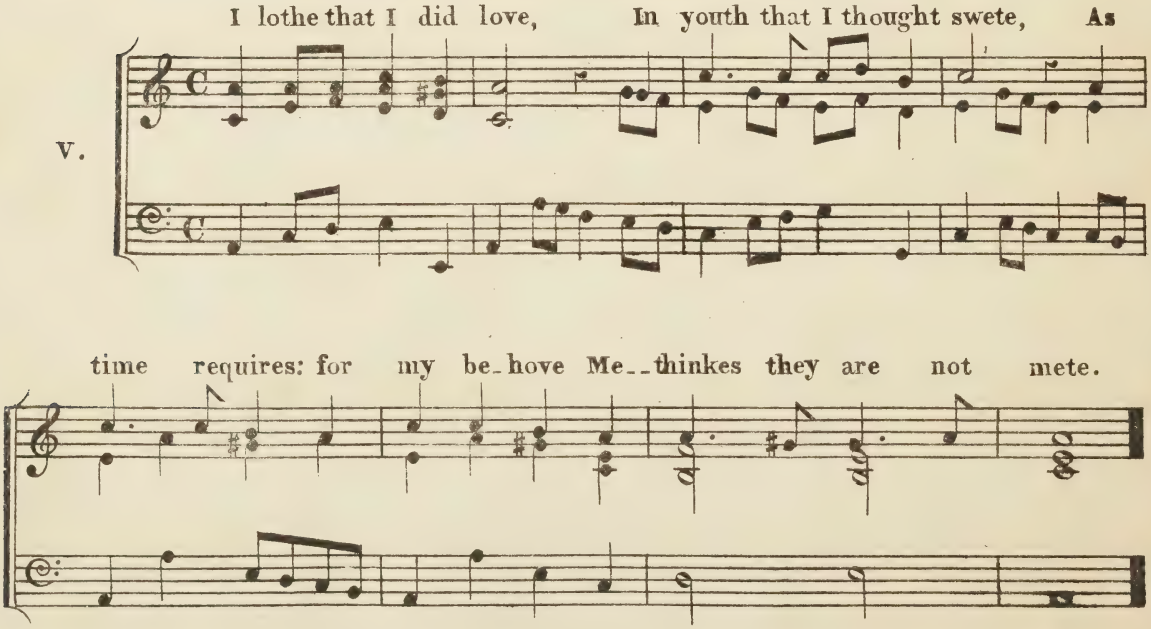
III.

IV.



THE AGED LOVER RENOUNCETH LOVE.

V.



A SONG TO THE LUTE IN MUSICKE.

Richard Edwardes.*

VI.

Where gripinge grefes the hart would wounde,
And dolefulle dumps the mynde op...presse There musicke
with her sil...ver sound With spede is wont to
send re.....dresse: Of tro..bled mynds, in ev.....e...ry
sore, Swete mu.....sicke hathe a salve in store.

* With the original harmony of 4 parts.

TAKE THY OLD CLOAK ABOUT THEE.

VII.

This winters wea-ther waxeth cold, And frost doth freese on
ev'-ry hill, And Boreas blowes his blasts soe bold, That
all our kye are like to spill; Then Bell my wife, who
loves no strife, She sayd unto me quiet-lye, Rise up, and save cow
Crumbockes life, Man put thine old cloake about thee.

WILLOW, WILLOW, WILLOW.

VIII.

A poore soule sat sigh---ing 'neath a
sic---a---more tree; O wil---------low, wil------low,
wil----------------low! With his hand on his bo---som, his
head on his knee; Sing O the greene
wil------low shall be my gar---------land.

CORYDON'S FAREWELL TO PHILLIS.

Robert Jones.*

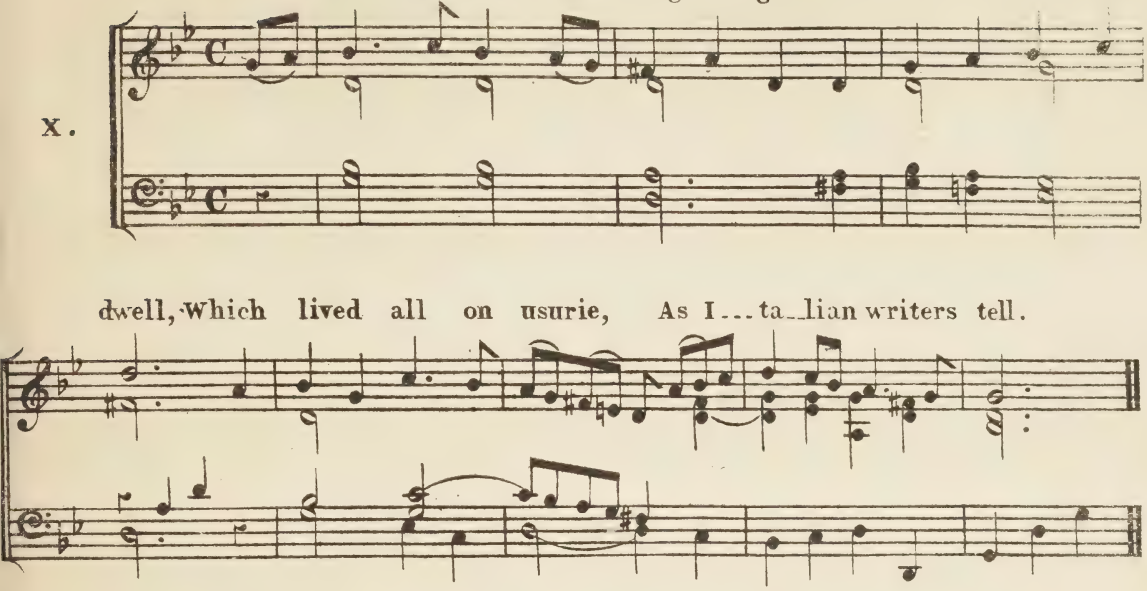
IX.

Fare--well, dear love; since thou wilt needs be---
-gone, Mine eyes do shew, my life is al--most done.
Nay I will ne---ver die, so long as I can spie
There be many mo, though that she doe goe, There be many
mo, I feare not: Why then let her goe, I care not.

*With the original harmony of 4 parts.

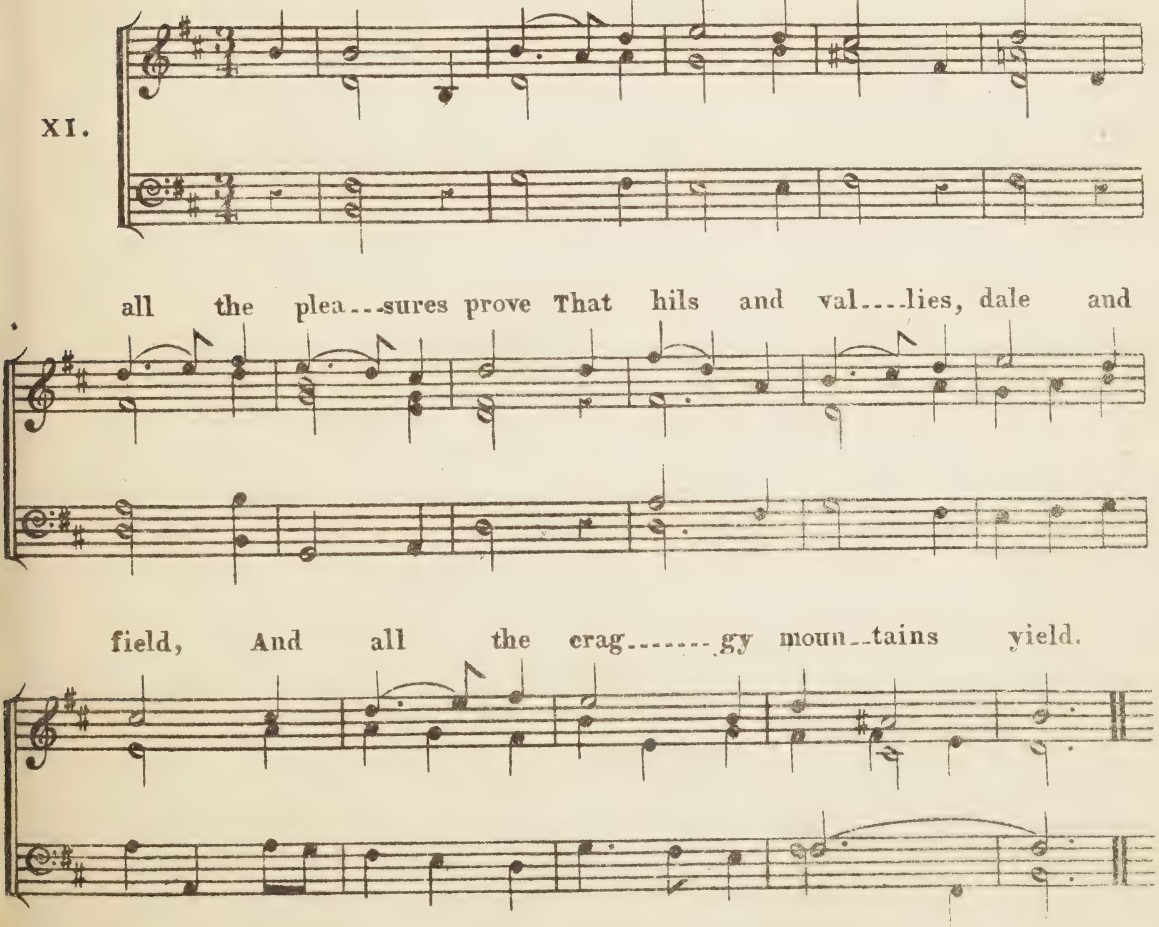
GERNUTUS THE JEW OF VENICE.*

X.



THE PASSIONATE SHEPHERD TO HIS LOVE.

XI.


Come live with me, and be my love, And we wil
all the plea...sures prove That hils and val....lies, dale and
field, And all the crag.....gy moun..tains yield.

* The original harmony.

TITUS ANDRONICUS'S COMPLAINT.*

XII.

You no..ble minds, and famous martiall
wights, That in de...fence of native country
fights, Give eare to me, that
ten yeares fought for Rome, Yet reapt dis-
-grace at my re.....turn...ing home.

*The original harmony.

TAKE THOSE LIPS AWAY.

Dr John Wilson.*

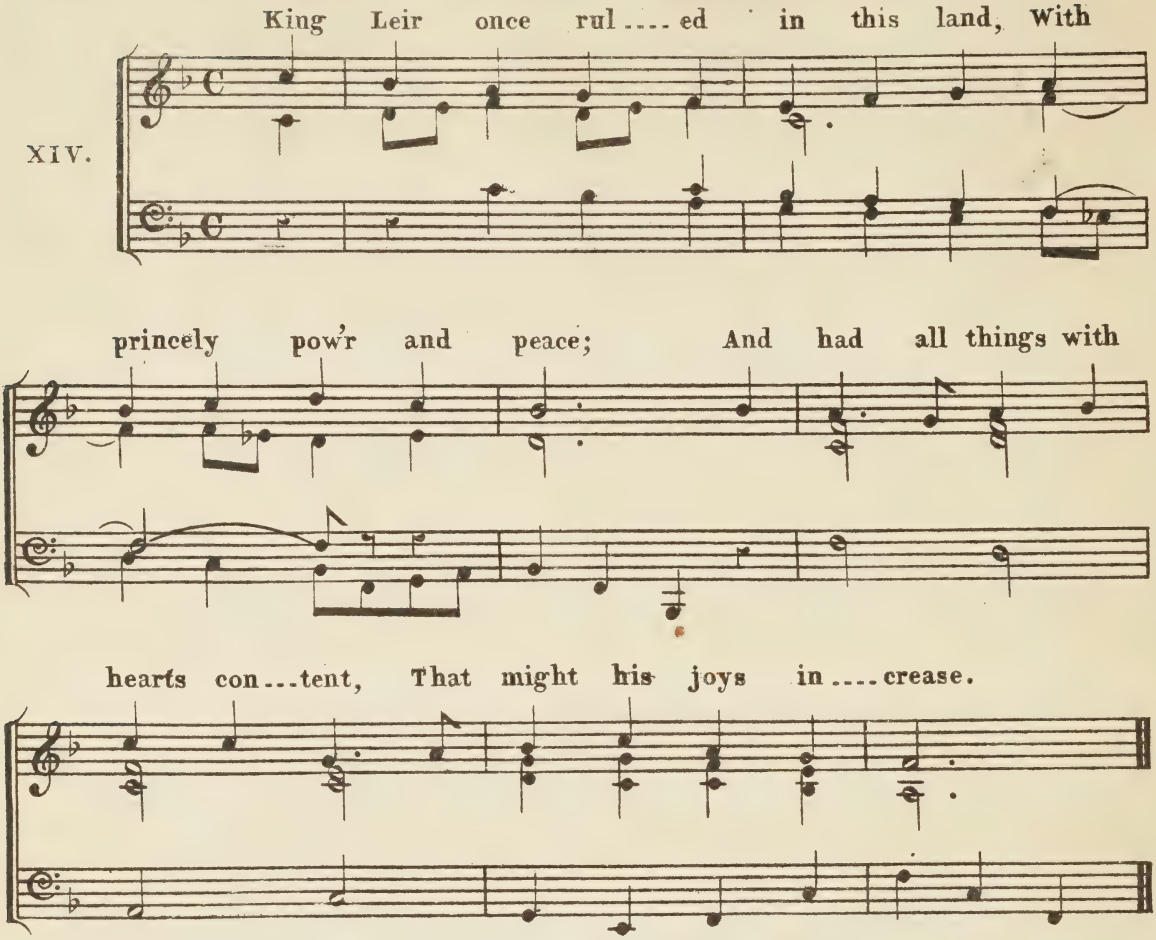
XIII.

Take, oh take those lips a-
-way, That so sweet-lye were for-sworne;
And those eyes, the breake of day, Lights, that do mis-
-leade the morne: But my kis-ses bring a-gaine,
Seales of love, but seal'd in vaine.

*With the original harmony.

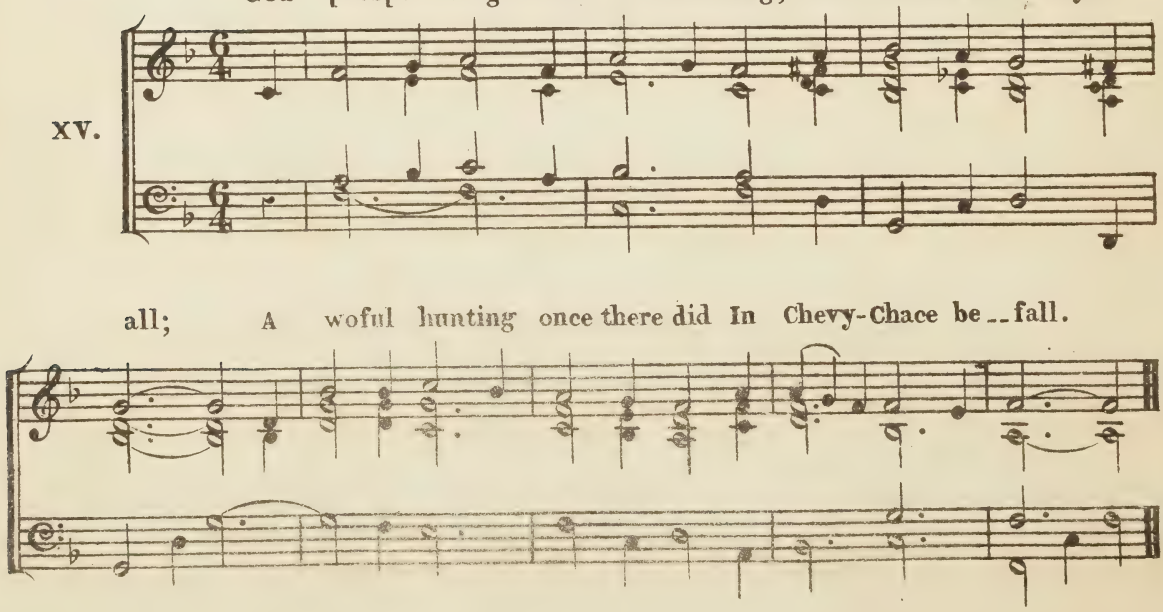
KING LEAR AND HIS THREE DAUGHTERS.

XIV.


King Leir once rul .... ed in this land, with
princely pow'r and peace; And had all things with
hearts con ... tent, That might his joys in .... crease.

THE MORE MODERN BALLAD OF CHEVY CHACE.

XV.



DEATH'S FINAL CONQUEST.

Edward Coleman.*

XVI.

The glo...ries of our birth and state Are shadows,
not sub...stan...tial things; There is no armour 'gainst our
fate: Death lays his i.....cy hands on Kings:
Scep...ter and crown Must tum..ble down, And in the dust be
e....qual made With the poor crook..ed scythe and spade.

* The original three part harmony.

MY MIND TO ME A KINGDOM IS.

XVII.

My minde to me a king...dome is; Such
per...fect joy there...in I finde As farre ex..ceeds all
earth...ly blisse, That God or Na....ture hath as...signde:
Though much I want, that most would have, Yet
still my minde for.....bids to crave.

GILDEROY.

XVIII.

O Gil---de---roy was a bon---ny boy, Had
ro---ses tull his shoone, His stock--ings were of
sil---ken foy, Wi' gar---ters hang---ing doune: It
was, I weene, a comelie sight, To see sae trim a boy; He
was my jo and hearts delight My handsome Gil---de--roy.

FOR THE VICTORY AT AGINCOURT.

XIX.

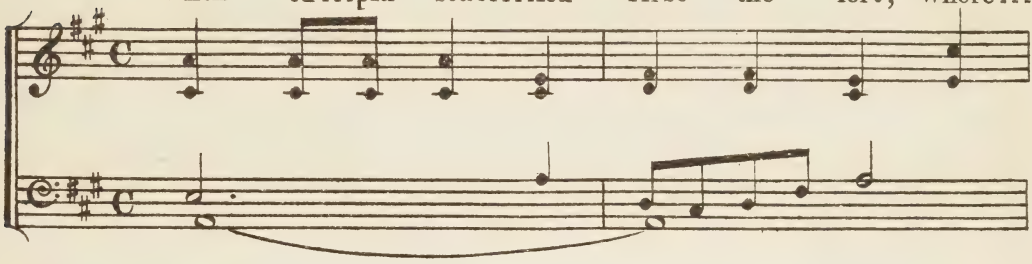
Owre Kynge went forth to
Nor..... man..... dy, With grace and
myzt of chi.....val.....ry; The God for
hym wrouzt mar.....velous.....ly, Where...fore En...
-glonde may calle, and cry De.....o

gra ..... ti ..... as.

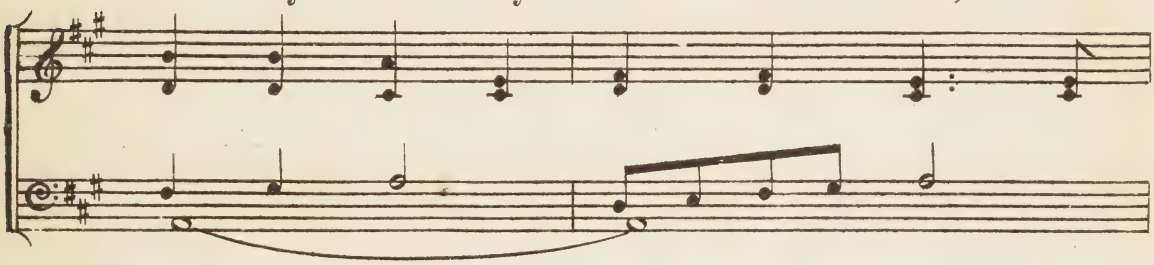
CUPID'S ASSAULT.

XX.

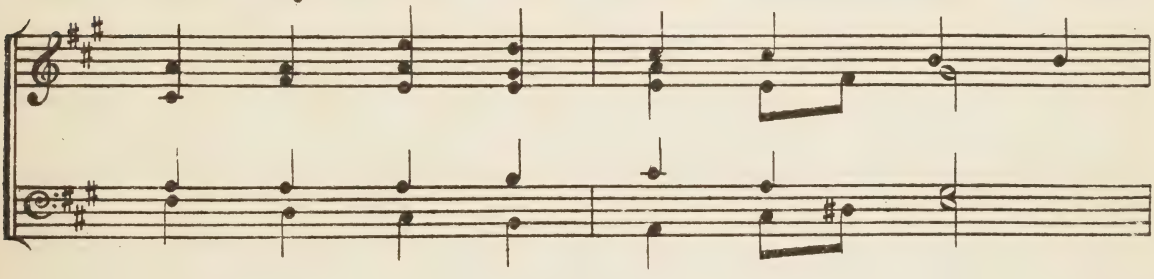
When cu...pid sca.....led first the fort, Where...



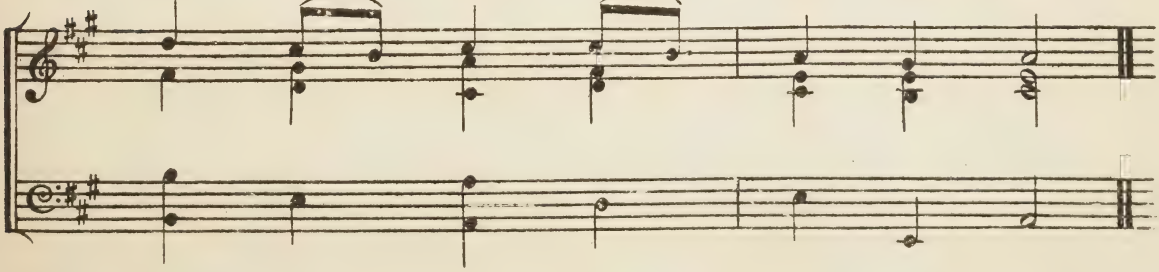
-in my hart lay wound.....ed sore; The



bat.....ry was of such a sort, That



I must yelde or die ther.....fore



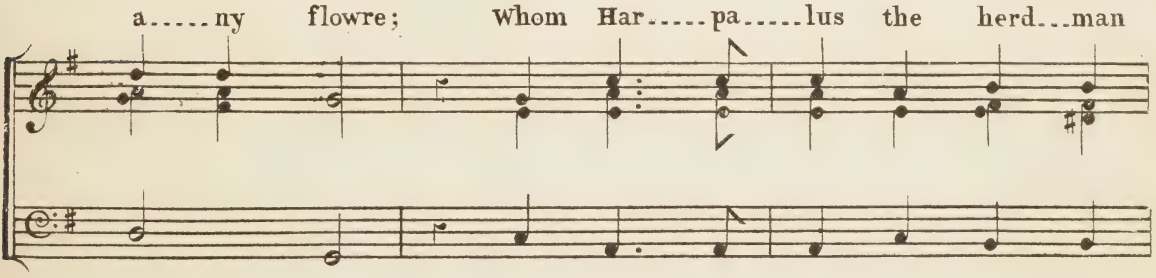
THE GABERLUNZIE MAN.

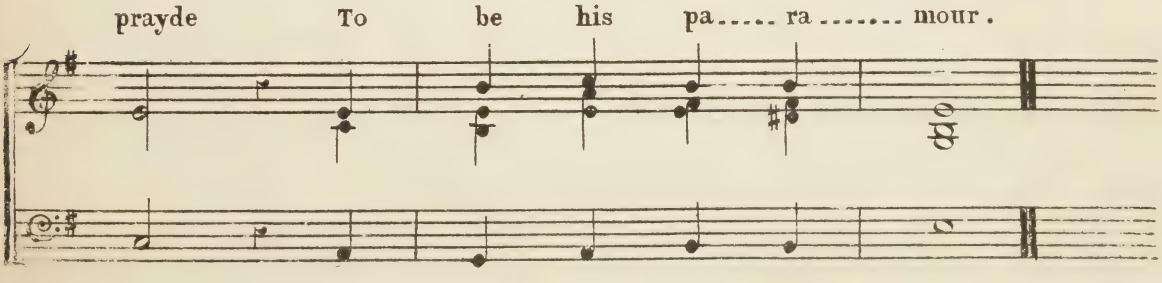
XXI.

The pan--ky auld Carle came o----vir the lee Wi'
mo----ny good-een and days to mee, Say--ing
Good----- wife for your cour--------te---sie Will ze lodge a
sil----------ly, sil---- ly poor man? The night was
cauld, the carle was wat, And down a-----zont the

HARPALUS.

XXII.



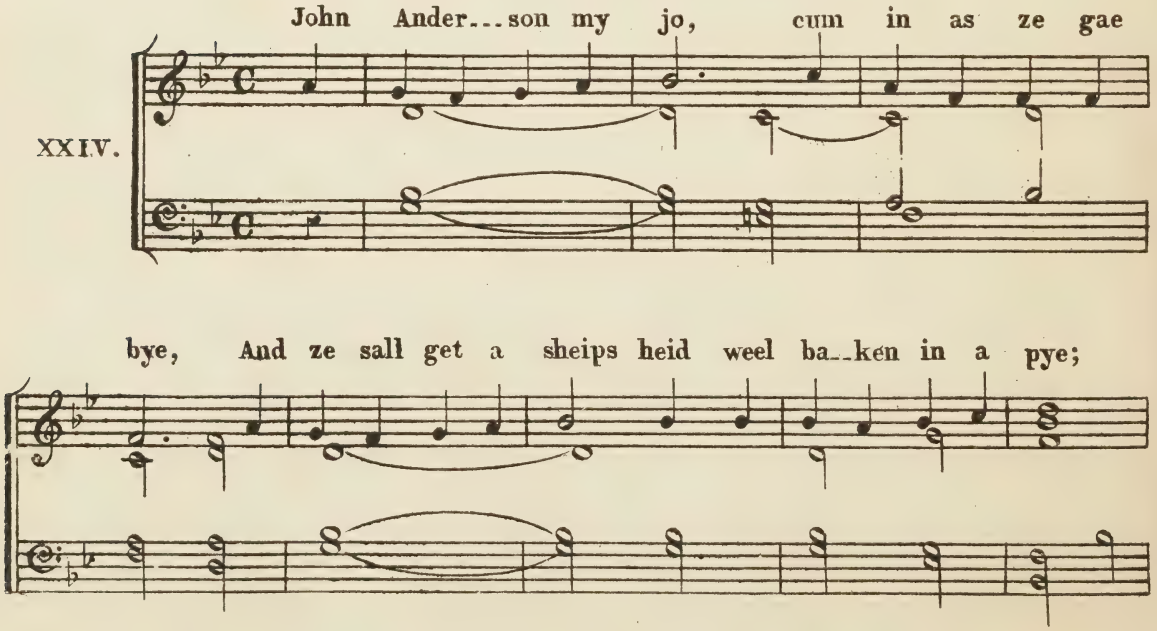


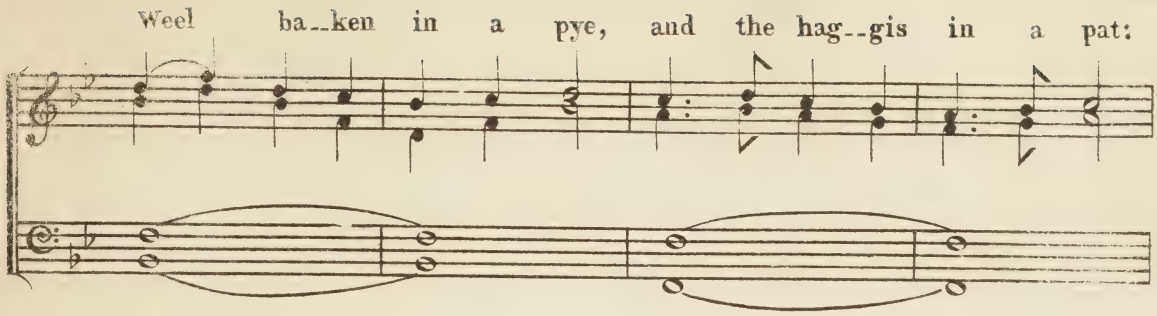
HARDYKNUTE.

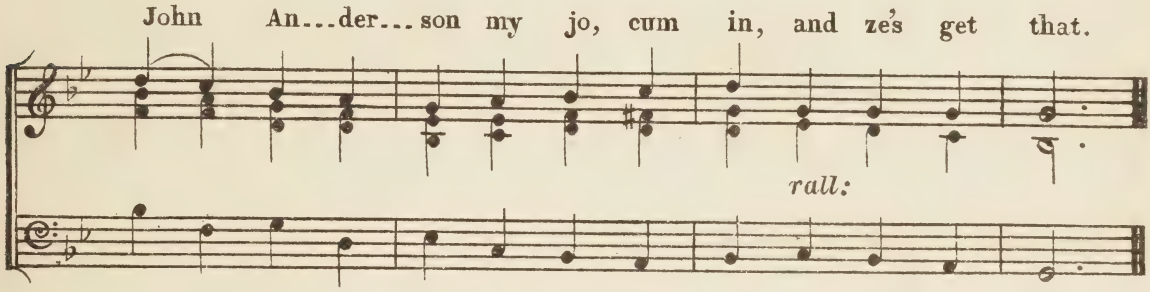
XXIII.

JOHN ANDERSON MY JO.

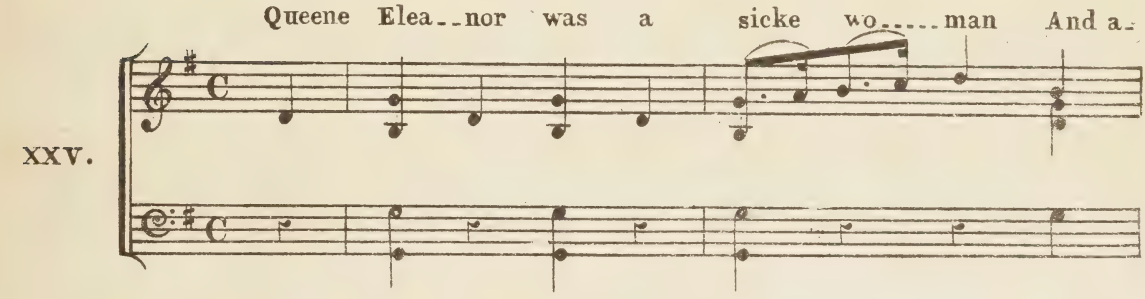
XXIV.

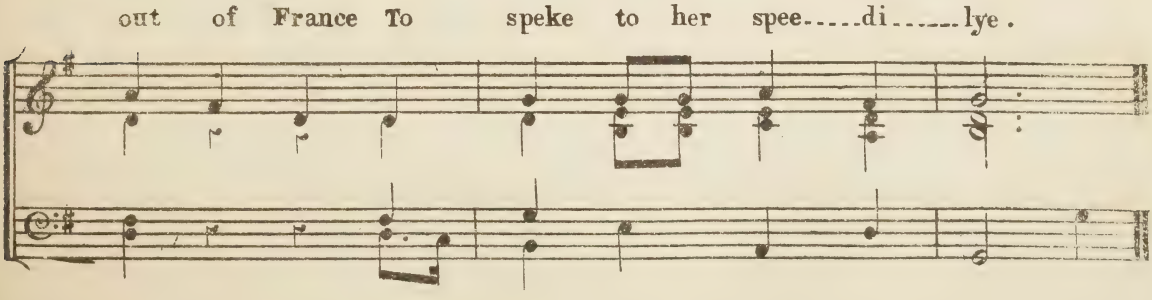






QUEEN ELEANOR'S CONFESSION.





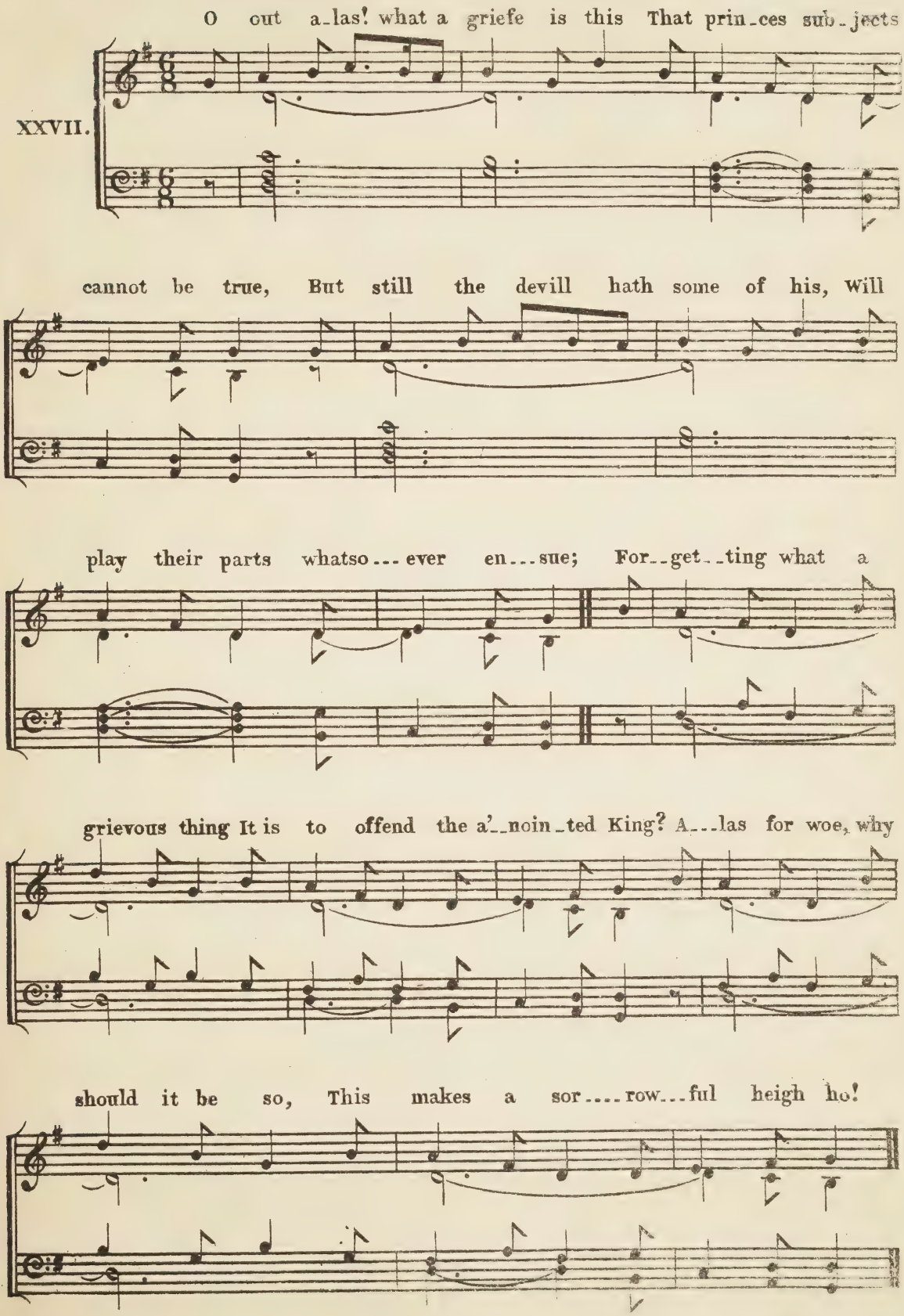
LADY ANNE BOTHWELL'S LAMENT.

XXVI.

Ba...low, my babe, ly stil and sleipe!
It grieves me sair to see thee weipe: If thoust be si.....lent,
Ise be glad, Thy maining maks my heart ful sad.
Ba..low, my boy, thy mi...thers joy, Thy fa..ther breides me
great annoy. Ba...low, ba....low, my babe, ly
stil and sleipe, It grieves me sair to see thee weipe.
Slow.

KING OF SCOTS AND ANDREW BROWN.

XXVII.


O out a-las! what a griefe is this That prin-ces sub-jects
cannot be true, But still the devill hath some of his, Will
play their parts whatso--- ever en---sue; For--get--ting what a
grievous thing It is to offend the a'--noin-ted King? A---las for woe, why
should it be so, This makes a sor---- row---ful heigh ho!

THE BONNY EARL OF MURRAY.

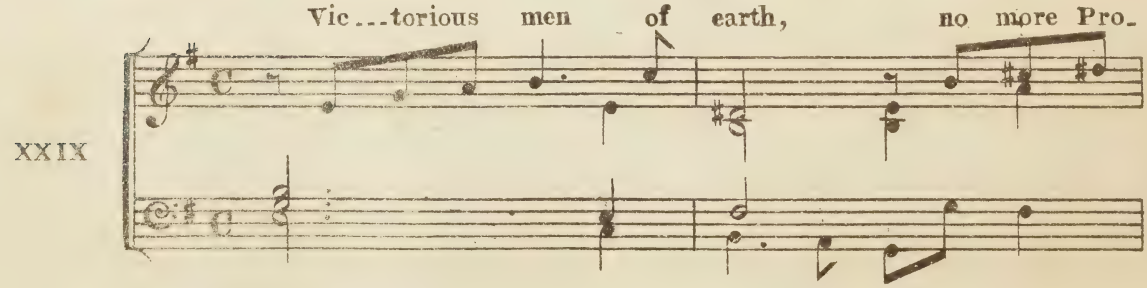
XXVIII.

Ye high.....lands, and ye low....lands, Oh!
quhair hae ye been? They hae slaine the Earl of
Mur...ray, And hae laid him on the green. They hae
slaine the Earl of Mur..ray, And hae laid him on the green.

VICTORIOUS MEN OF EARTH.

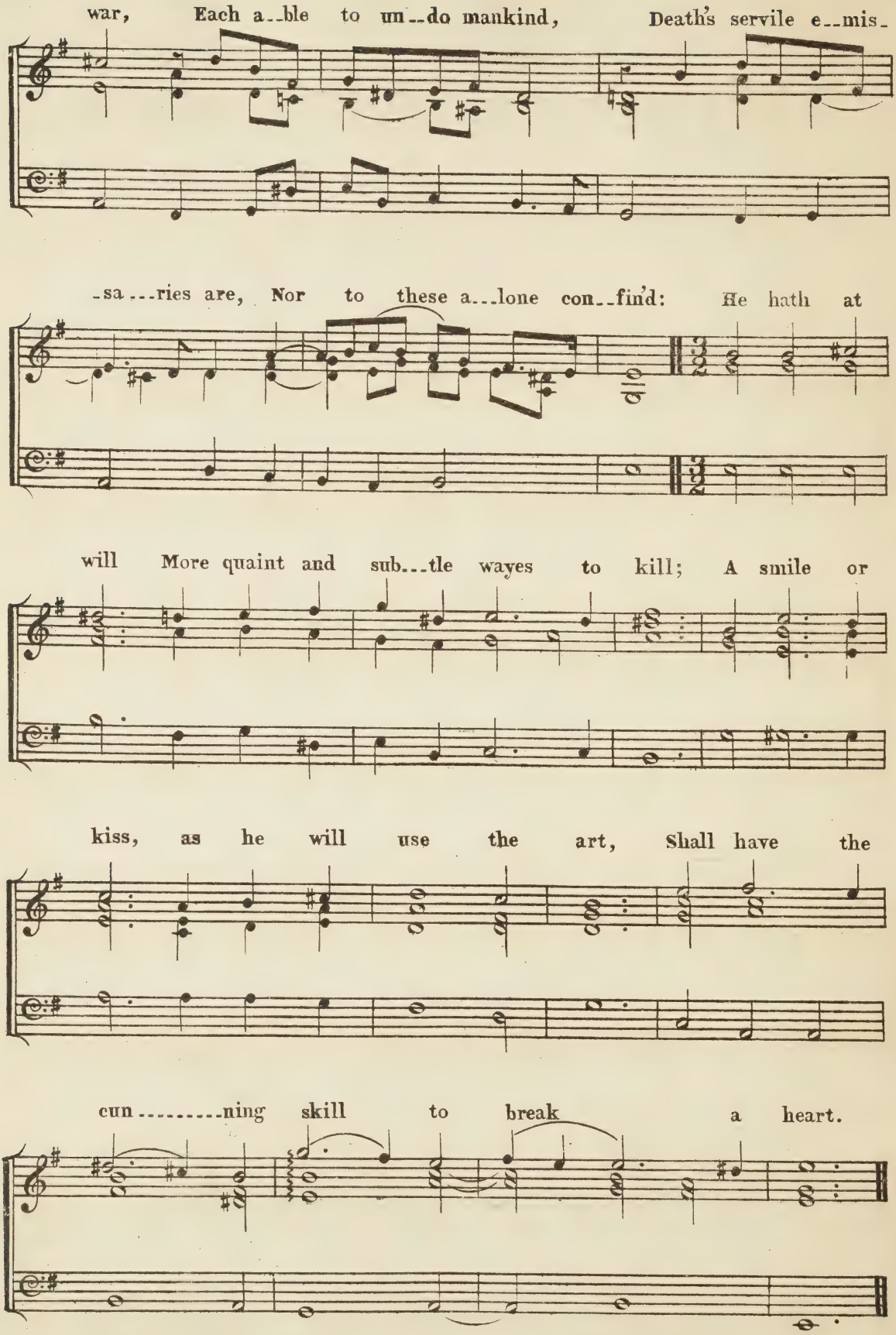
Dr Christopher Gibbons.*

XXIX



*with the original harmony.

-claim how wide your em---pires are; Though you
binde in ev'---ry shore, And your tri-umphs reach as
far as night or day, Yet you proud monarchs must o---bey,
And min---gle with for--got--ten ash--es, when Death calls yee
to the croud of com--mon men Devouring fa---mine, plague and


war, Each a--ble to un--do mankind, Death's servile e--mis-
-sa---ries are, Nor to these a---lone con--fin'd: He hath at
will More quaint and sub---tle wayes to kill; A smile or
kiss, as he will use the art, Shall have the
cun---------ning skill to break a heart.

THE WINNING OF CALES.

XXX.

Long the proud Spaniaids had vaun--ted their con--quests,
Threatning our country with fire and sword; Of---ten pre-par-ing their
na---- vy most sump-----tuous With a great plen---ty as
Spain could af---ford. Dub dub a dub dub, thus strike their drums; Tan-
-ta------ ra, tan---- ta---- ra, the En---glish---man comes.

THE SPANISH LADY'S LOVE.

XXXI.

Will you hear a Span...ish la.....dy,
How she wooed an En...glish...man? Garments gay and
rich as may be Deck'd with jew....els she had on.
Of a come..ly coun..te..nance and grace was she,
And by birth and pa....ren..tage of high de.....gree.

K. JOHN AND THE ABBOT OF CANTERBURY.

XXXII.

An an.....cient sto...ry Ile tell you a...non Of a
no....ta....ble prince, that was cal...led King John; And he
ru.....led En...gland with maine and with might, For he
did great wrong and main...tain'd lit....tle right, Der..ry
down down down der....ry down.

YOU MEANER BEAUTIES.

XXXIII.

You mea....ner beau...ties of the night, Which
poor...ly sa...tis.....fie our eies More by your num...ber,
then your light; You com..mon peo..... ple
of the skies, What are you
when the sun shall rise?

YOU MEANER BEAUTIES.

William Webb. *

XXXIII. bis.

You mea--ner beau----ties of the night,
Which poor---ly sa------tis------fie our eies
More by your • num------ber, then your light;
You com---mon peo-----ple of the skies,
What are you when the Sun shall rise?

* With the original harmony.

THE OLD AND YOUNG COURTIER.

XXXIV. *Chant.*

An old song made by an a-ged old pate, Of an
old wor-shipful gen--tle--man, who had a greate es---tate, That
kept a brave old house at a boun-ti----ful rate, And an
old por---ter to re---lieve the poor at his gate; Like an
old courtier of the queen's And the queen's old cour--tier.

SIR JOHN SUCKLING'S CAMPAIGNE.

XXXV.

Sir John he got an am.....bling nag, To
Scot..... land for to ride — a, With a
hun.....dred horse more, all his own he swore, To
guard him on ev'.....ry side — a, to
guard him on ev'.....ry side — a.

TO ALTHEA FROM PRISON.

Dr John Wilson.*

XXXVI.

When love with un...con...fi....ned wings Hovers with
in my gates, And my di...vine Al....thea brings To
whisper at my grates; When I lye tan.....gled in her
haire And fet-ter'd with her eye, The birds that
wan.....ton in the aire, Know no such li.....ber.....tye.

* The original 3 part harmony

THE DOWNFALL OF CHARING CROSS.

F. Farmeloe.*

XXXVII.

Un--done, un ... done the law--yers are, They wander a-
Cantus.
Medius.
Bassus.
-bout the towne, Nor can find the way to Westmin-ster, Now Charing-
cross is downe: At the end of the Strand, they make a
stand, Swearing they are at a loss, And chaffing say, that's
not the way, They must go by Cha.....ring – cross.

* The original 3 part harmony.

THE SALE OF REBELLIOUS HOUSEHOLD STUFF.

XXXVIII

Rebellion hath broken uphouse, And hath left me old lumber to sell; Come
hither, and take your choice, I'll promise to use you well: Will you
buy the old speaker's chair? Which was warm and easie to sit in, And
oft had been cleand I declare, When as it was fouler than fitting. Says
old Sir Symon the King, Says old Sir Symon the King, With his

thread bare cloaths, and his malmsey nose, Sing hey ding ding a ding ding.

THE BAFFLED KNIGHT, OR LADY'S POLICY.

XXXIX.

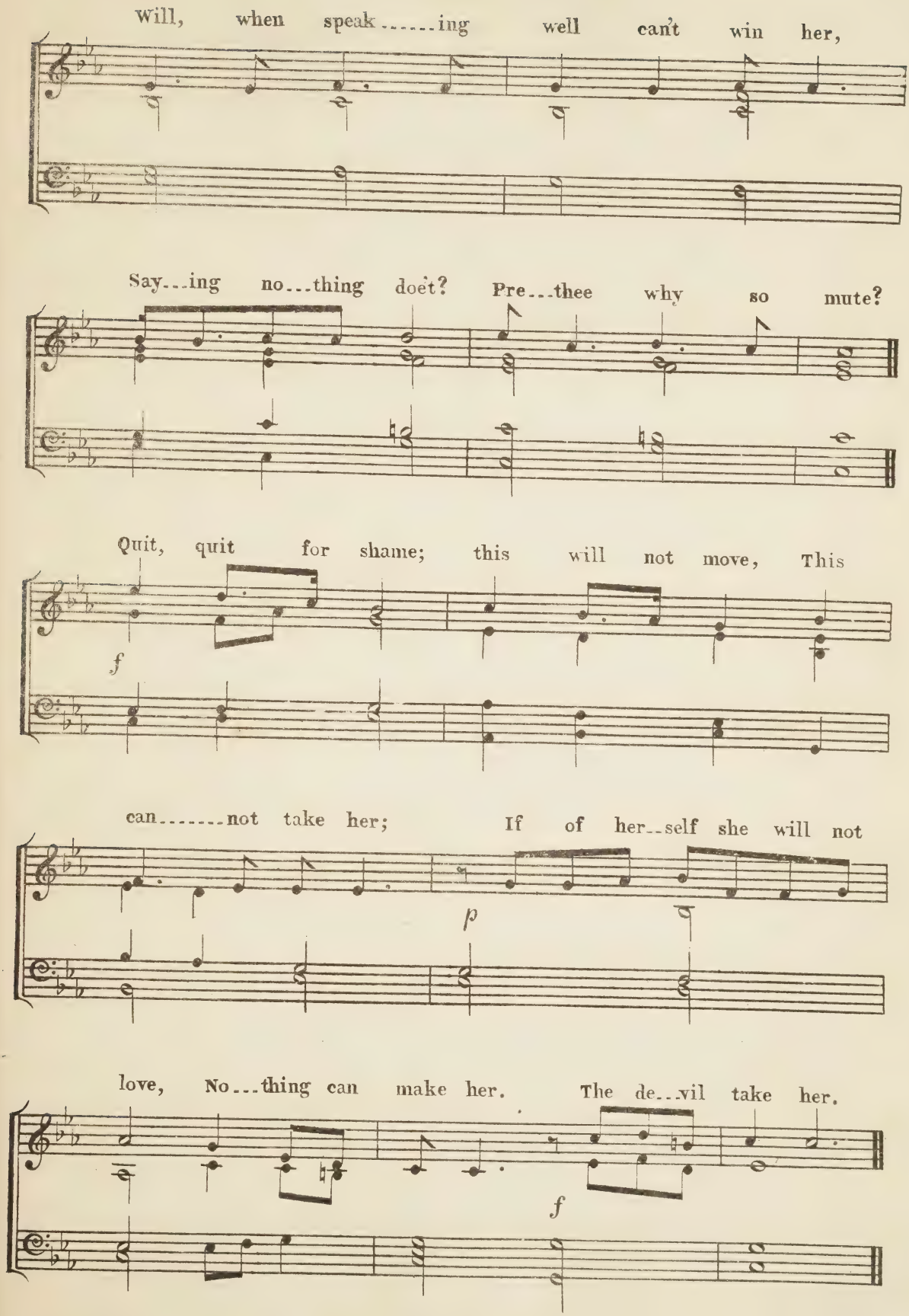
There was a knight was drunk with wine, A riding a.....long the way, sir; And there he met with a la.....dy fine, A.....mong the cocks of hay, sir.

WHY SO PALE. *

XL.

Why so pale and wan, fond lo ... ver?
Pre ... thee, why so pale? Will, when look ..... ing
well can't move her, Look ... ing ill pre .... vail?
Pre .... thee why so pale? Why so dull and
mute, young sin ... ner? Pre ... thee why so mute?

* With the ancient harmony.


Will, when speak ..... ing well can't win her,
Say...ing no...thing doe't? Pre...thee why so mute?
Quit, quit for shame; this will not move, This
f
can..... not take her; If of her..self she will not
p
love, No...thing can make her. The de...vil take her.
f

THE LUNATIC LOVER.

XLI.

Grim king of the ghosts, make haste, And
bring hither all your train; See how the pale moon does
waste, And just now is in the wane. Come, you night hags, with
all your charms, And re....velling witches a...way, And hug me
close in your arms; To you my re...spects I'll pay.

*LILLI BURLERO.**

XLII.

Ho! broder Teague, dost hear de de...cree? Lil...li bur-
-le.....ro bul..len a...la. Dat we shall have a new de..pu..tie,
Lil...li bur...le.....ro bul..len a....la. Le...ro le...ro, lil..li bur-
-le...ro, le.....ro le.....ro, bullen a...la, Le.....ro le.....ro,
lil...li bur..le.....ro, le.....ro le.....ro, bul...len a....la.

* As harmonized by Henry Purcell.

THE BRAES OF YARROW.

XLIII.

Busk ye, busk ye, my bon_ny bon_ny bride,
Busk ye, busk ye, my win....some mar_row, Busk ye, busk ye, my
bonny bonny bride, And think nae mair on the Braes of Yar...row.
Where gat ye that bonny bonny bride? Where gat ye that
win...some marrow? I gat her where I dare na weil be seen. Pu'...
_ing the birks on the Braes of Yar..... row.

ADMIRAL HOSIER'S GHOST.

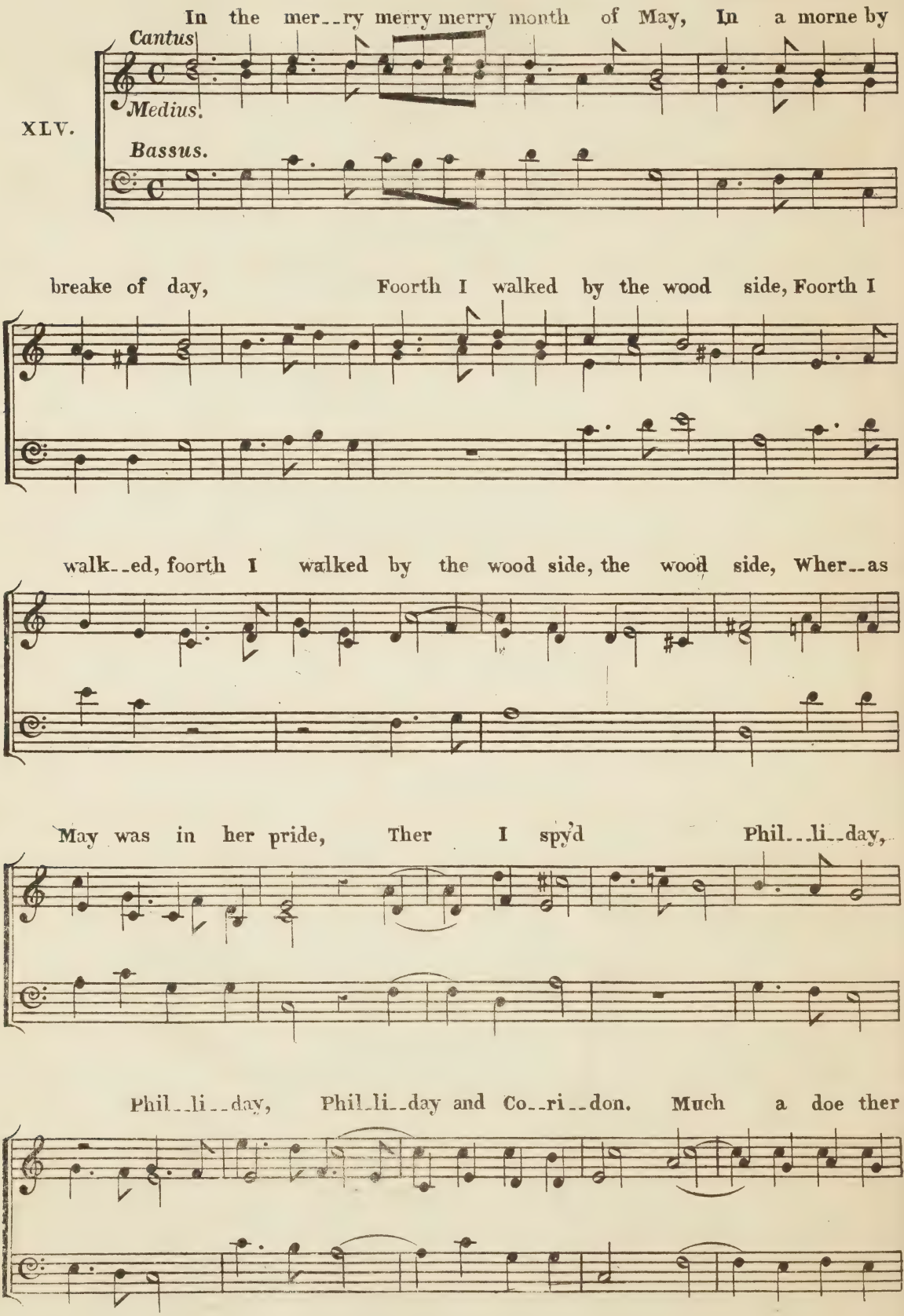
XLIV.

As near Por-to-Bel-lo ly....ing On the gent....ly
swelling flood, At mid...night with streamers fly.....ing
Our tri-um...phant na-vy rode; There while Ver...non sate all glo-ri-ous
From the Spa...niard's late de...feat: And his crews, with
shouts vic...to.... rious, Drank suc-cess to England's fleet.

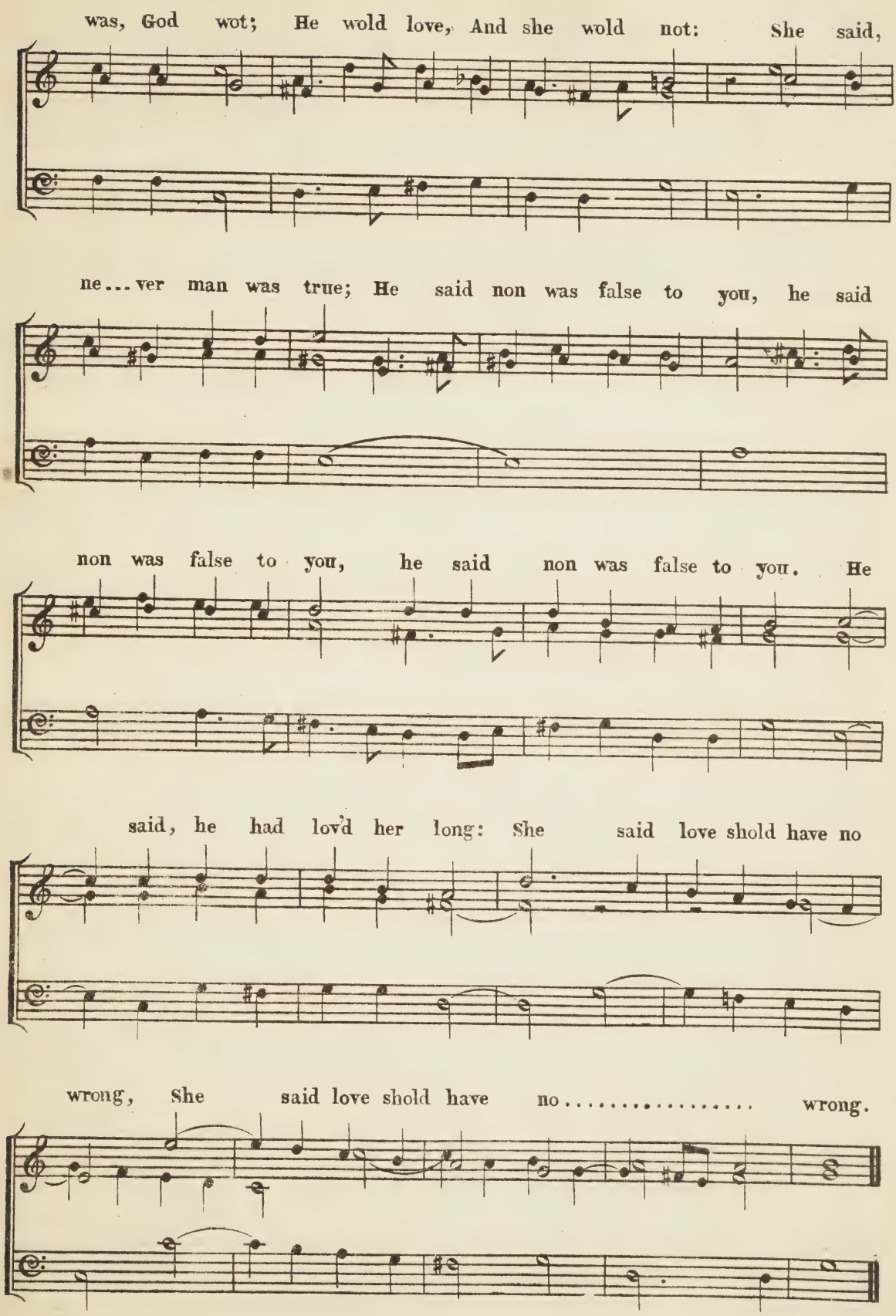
PHILLIDA AND CORYDON.

Michael Este.*

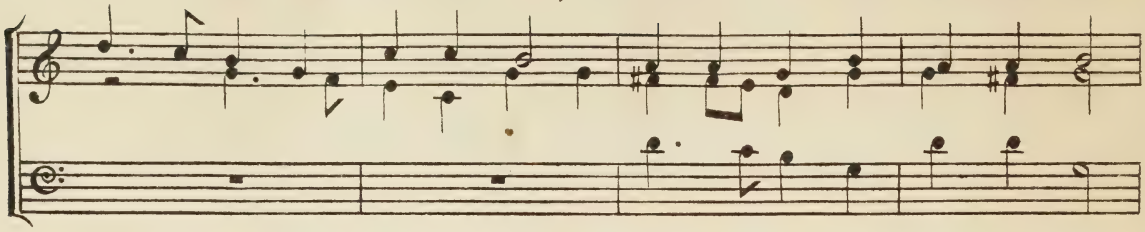
XLV.


In the mer--ry merry merry month of May, In a morne by
Cantus
Medius.
Bassus.
breake of day, Foorth I walked by the wood side, Foorth I
walk--ed, foorth I walked by the wood side, the wood side, Wher--as
May was in her pride, Ther I spy'd Phil--li--day,
Phil--li--day, Phil--li--day and Co--ri--don. Much a doe ther

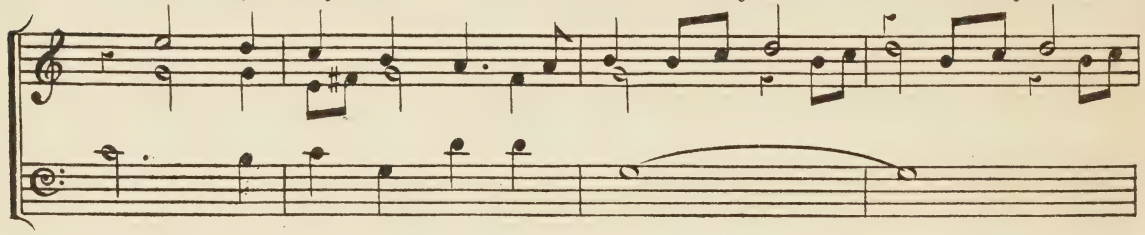
* The original three-part harmony


was, God wot; He wold love, And she wold not: She said,
ne...ver man was true; He said non was false to you, he said
non was false to you, he said non was false to you. He
said, he had lov'd her long: She said love shold have no
wrong, She said love shold have no..... wrong.

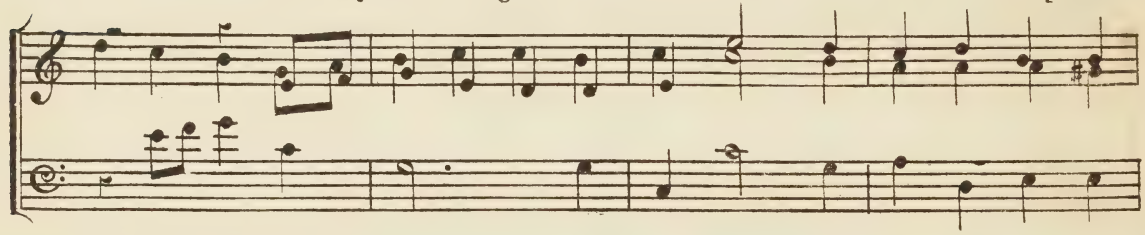
Co....ri-don would Kisse her then, Co...ri--don would kisse her then:



She sayd, mayds must kisse no men, till they did, till they did,

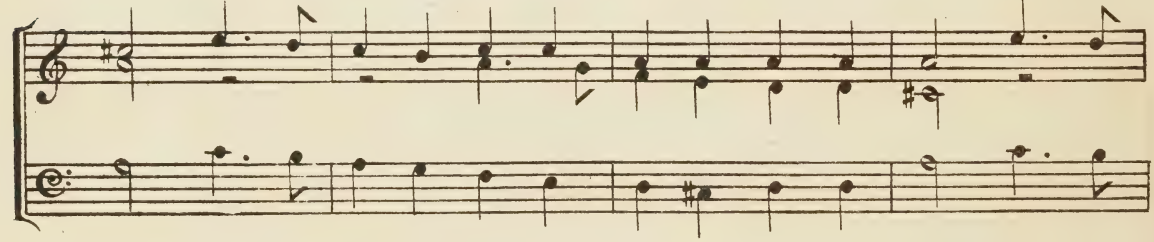


till they did for good and all: Then she made the shepherd

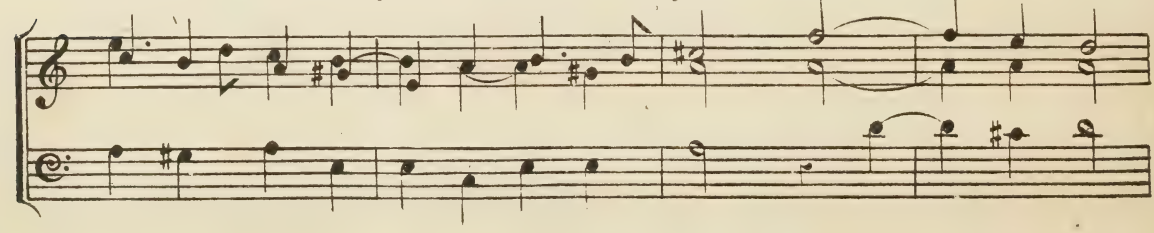


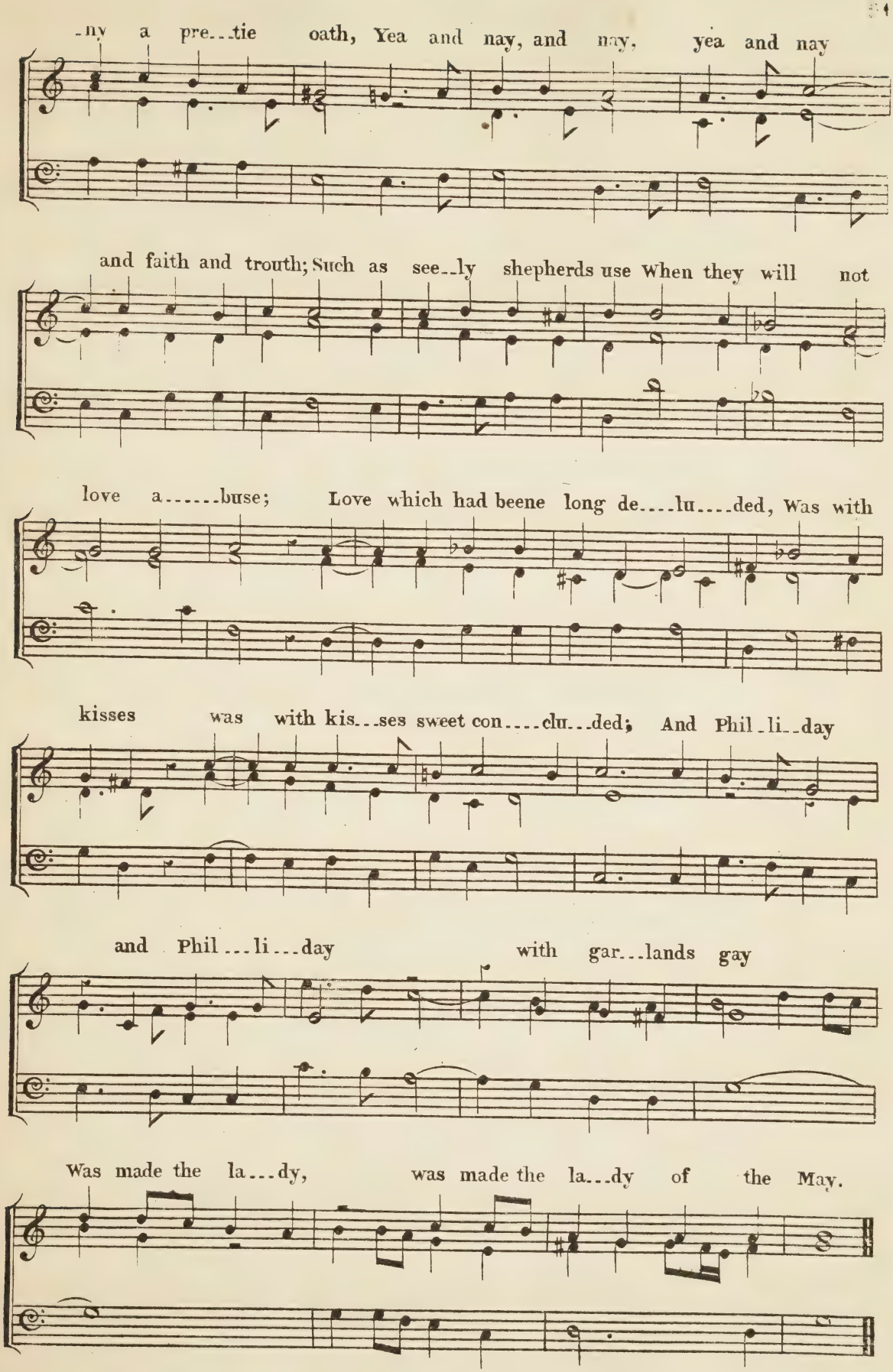
call all the heav'ns, all the heav'ns, all the heav'ns to wit....nesse

truth, Ne...ver lov'd a tru--er youth, a tru...er youth, ne...ver



lov'd a tru--er youth, a tru....er youth. Thus with ma...

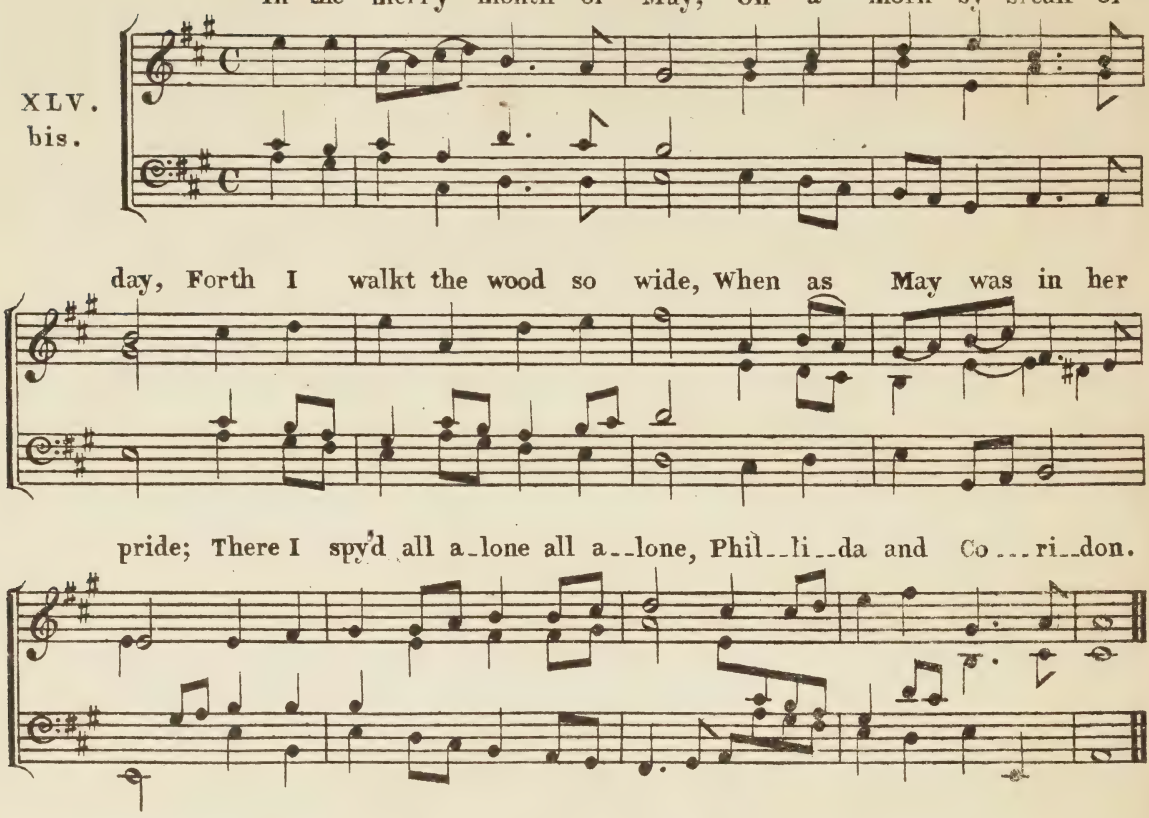



-ny a pre...tie oath, Yea and nay, and nay, yea and nay
and faith and trouth; Such as see..ly shepherds use When they will not
love a.....buse; Love which had beene long de....lu....ded, Was with
kisses was with kis...ses sweet con....clu...ded; And Phil-li..day
and Phil...li...day with gar...lands gay
Was made the la...dy, was made the la...dy of the May.

PHILLIDA AND CORYDON.

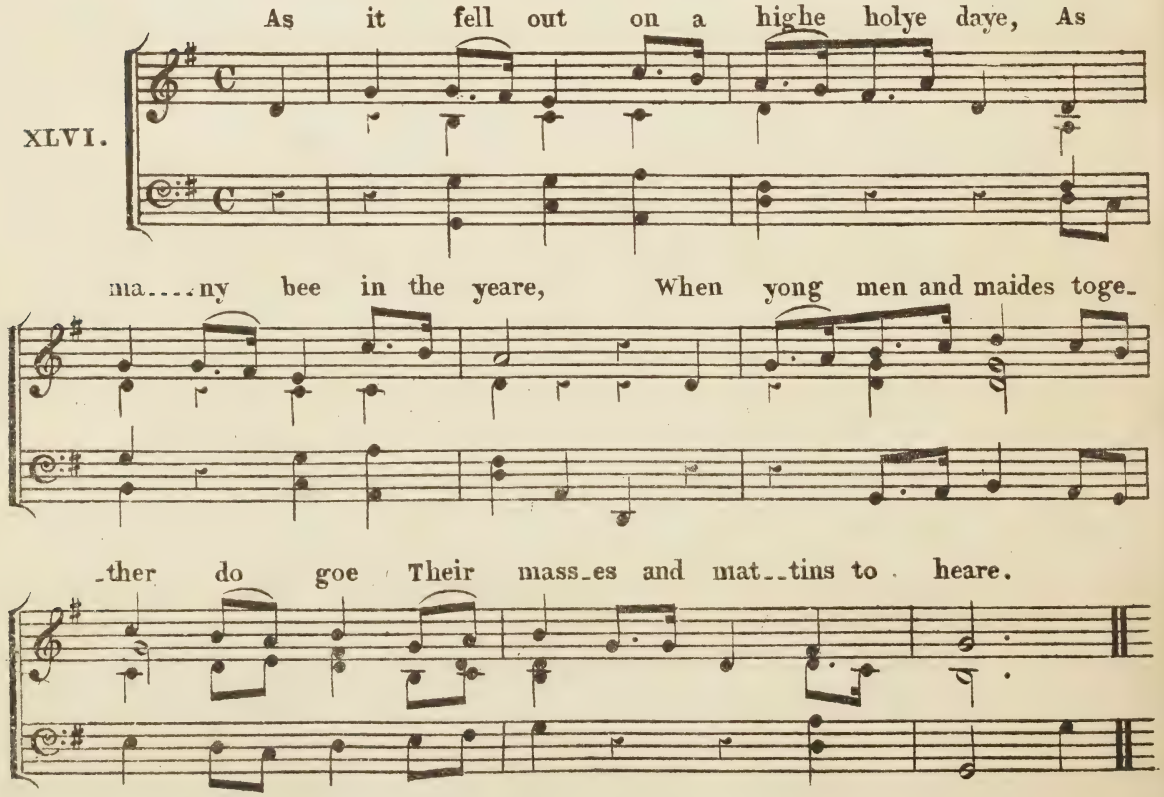
Dr John Wilson.*

XLV. bis.


In the merry month of May, On a morn by break of
day, Forth I walkt the wood so wide, When as May was in her
pride; There I spyd all a-lone all a--lone, Phil--li--da and Co---ri--don.

LITTLE MUSGRAVE AND LADY BARNARD.

XLVI.


As it fell out on a highe holye daye, As
ma----ny bee in the yeare, When yong men and maides toge-
-ther do goe Their mass-es and mat--tins to heare.

*With the original harmony of 3 parts.

THE EW-BUGHTS MARION.

XLVII.

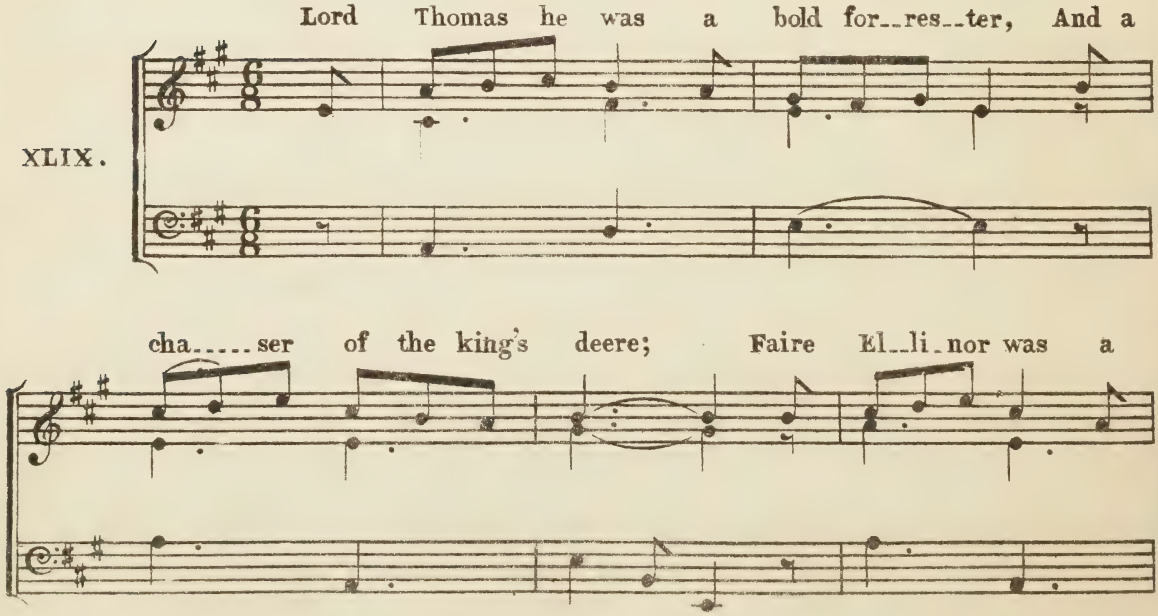
Will ze gae to the ew - bughts Ma.....rion, And
wear in the sheip wi' mee? The sun shines sweit, my
Ma..... rion, But nae half sae sweit as thee, The
sun shines sweit, my Ma.....rion, But
nae half sae sweit, as thee!

THE KNIGHT AND SHEPHERD'S DAUGHTER.

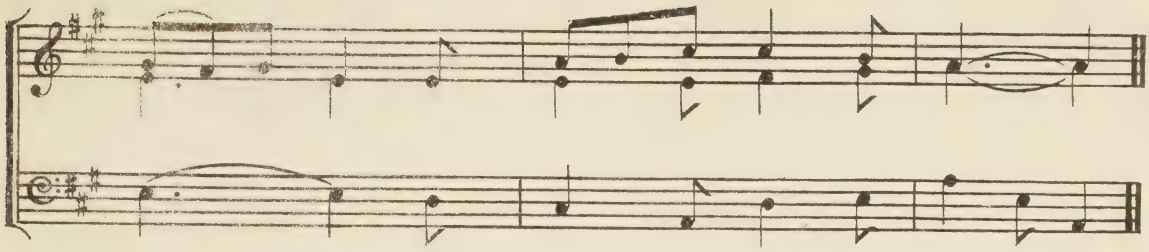
XLVIII.

LORD THOMAS AND FAIR ELLINOR.

XLIX.



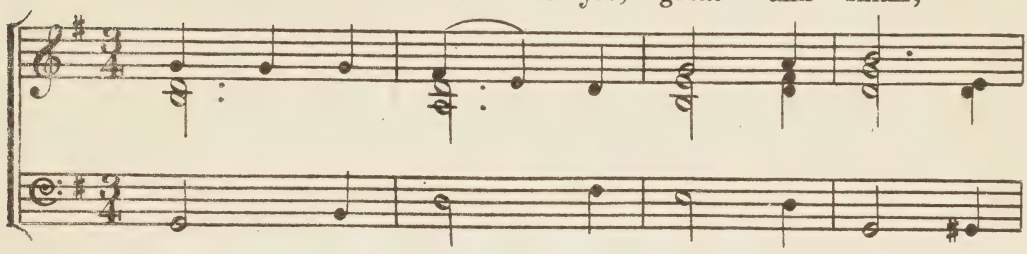
fine wo...man, And Lord Thomas he loved her deare.



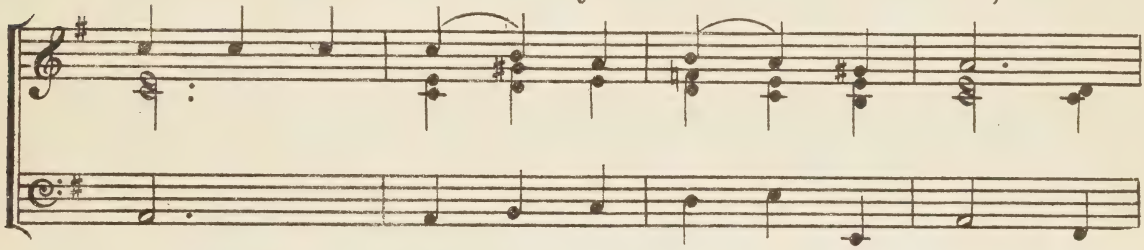
THE LADY TURNED SERVING-MAN.

You beauteous la.....dyes, great and small,

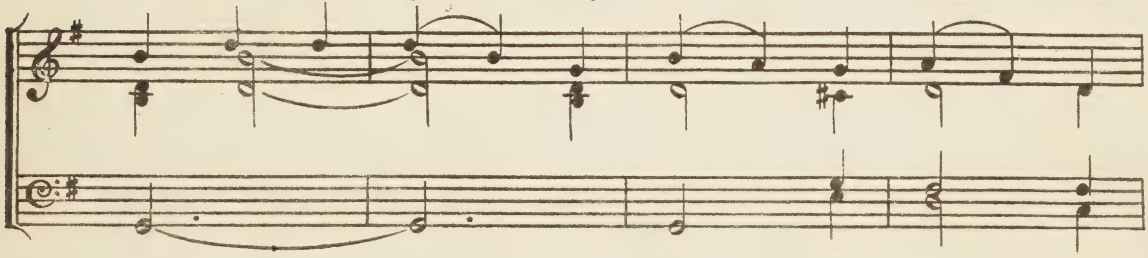
L.



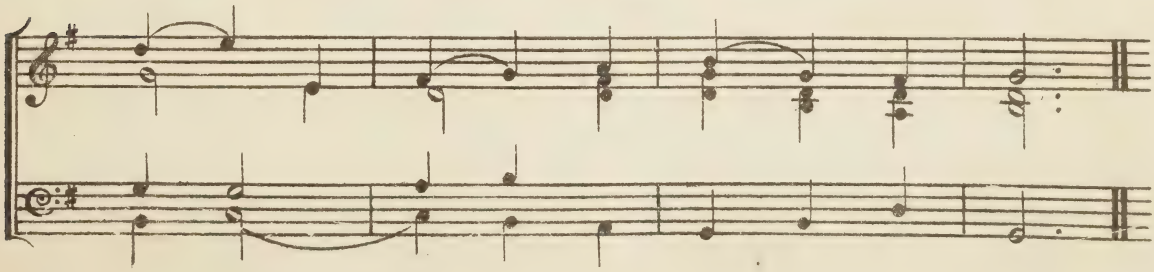
I write un.....to you one and all,



Where...by that you may un.....der.....stand What



I have suf.....fer'd in the land.



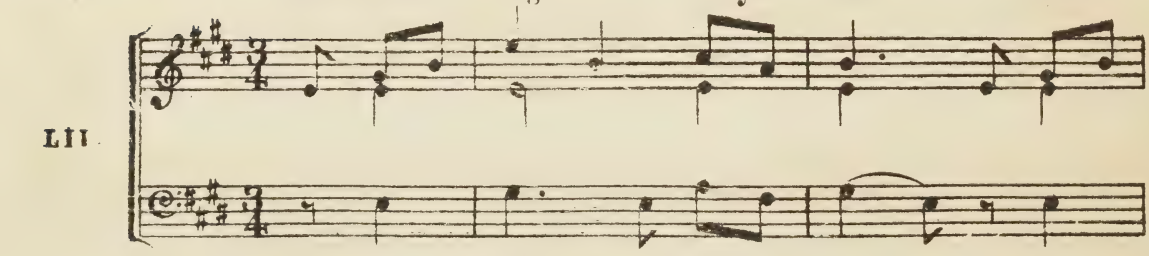
GIL MORRICE.

LI.

Gil Mor....rice was an erlès son, His
name it waxed wide; It was nae for his
great rich.....es, Nor zet his mic..kle pride; But
it was for a la....dy gay, That liv'd on Carron side.

THE LEGEND OF SIR GUY.

LII.



love, as I Sir Guy For Phe-lis fayre, that la...dye
bright As ever man be..... held with eye?
Shee gave mee leave my.....self to try, The valiant
knight with sheeld and speare, Ere that her love shee wold grant
mee; Which made mee ven...ture far and neare.

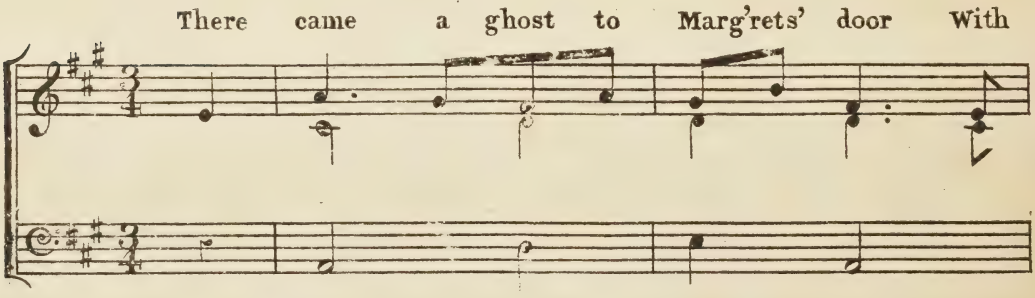
BARBARA ALLEN'S CRUELTY.

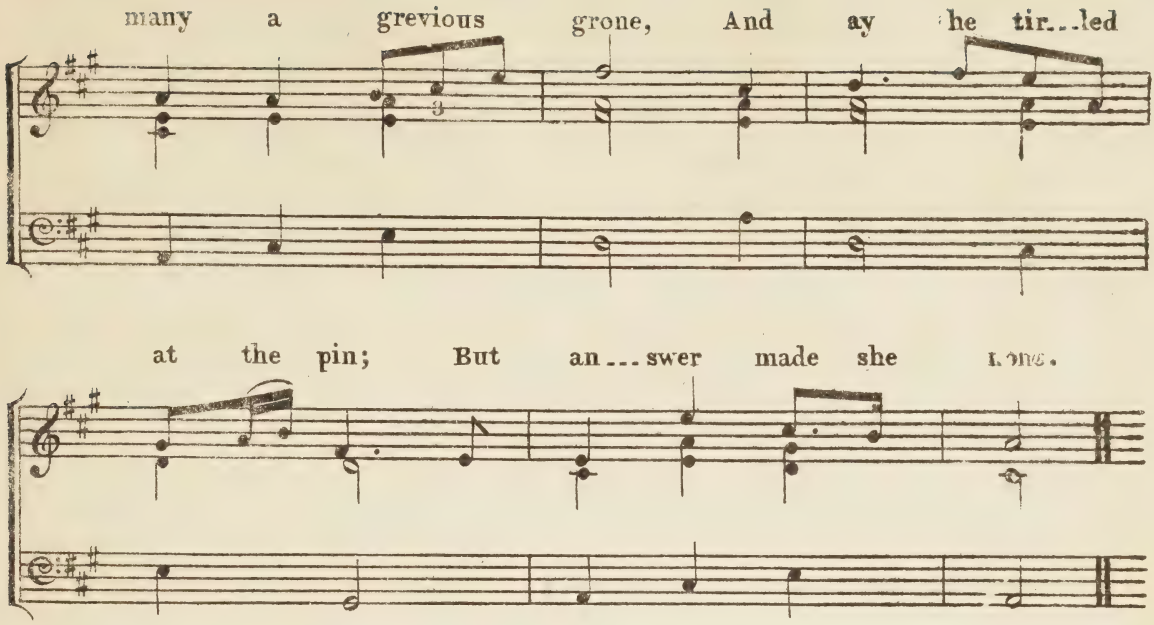
LIII.

In Scarlet towne, Where I was borne, There
was a faire maid dwellin, Made ev'-ry youth crye
Wel...a...waye! Her name was Bar..... bara Al..len.

SWEET WILLIAM'S GHOST.

LIV.



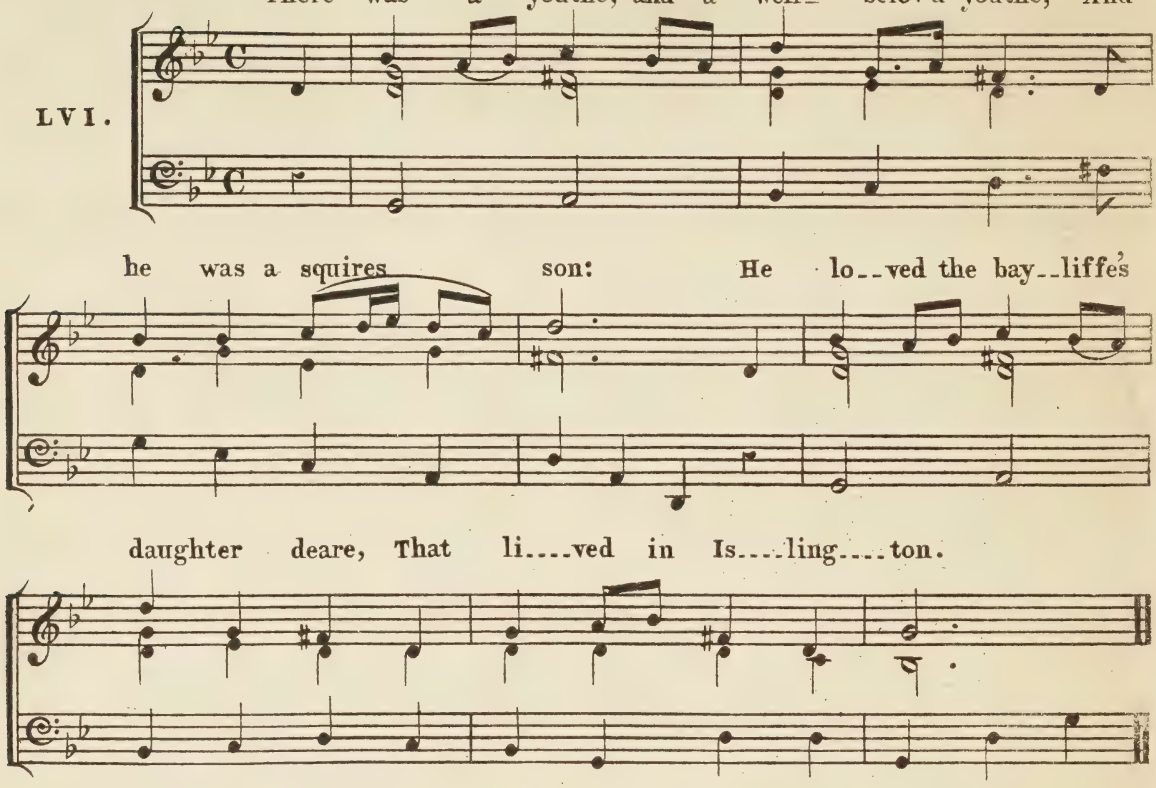


SIR JOHN GREHME AND BARBARA ALLAN.

LV.

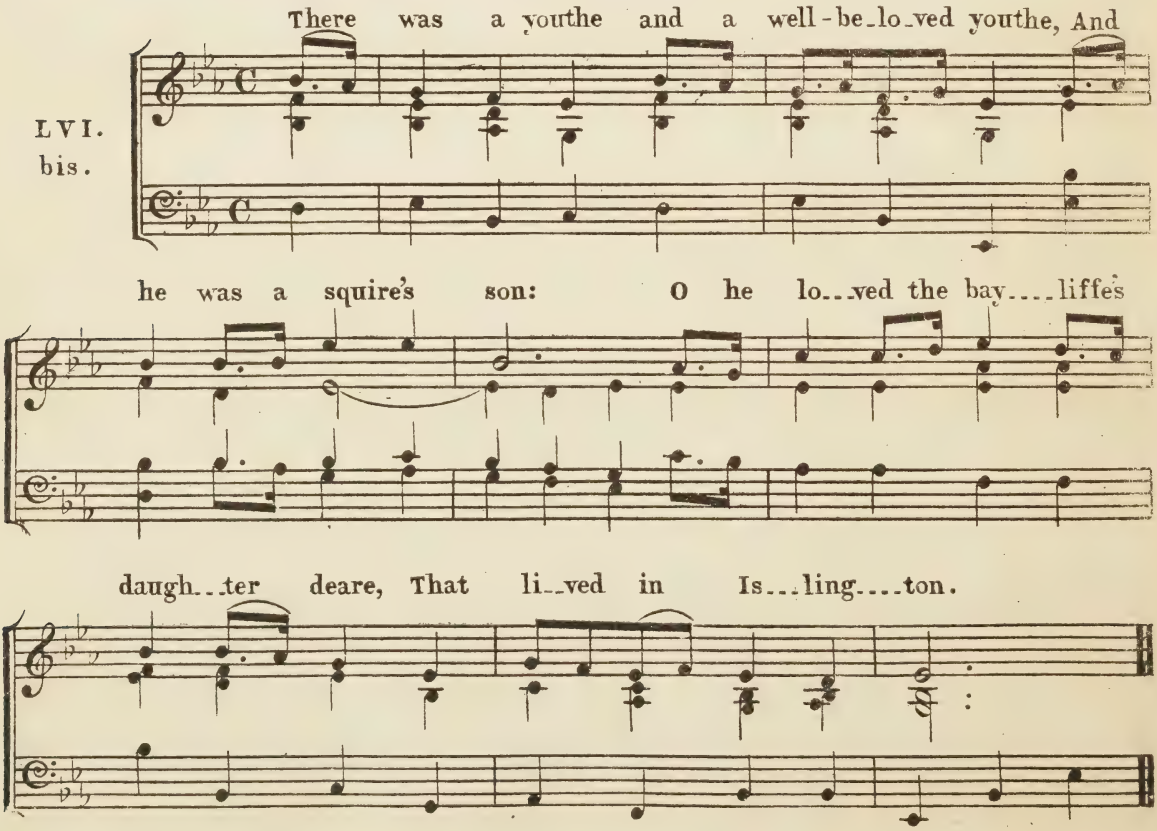
It was in and about the Martinmus time, When the
greene leaves wer a fal...lan; That Sir John Grehme o' the
west countrye, Fell in luve wi' Bar...bara Al...lan.

LVI.


There was a youthe, and a well_ belov'd youthe, And
he was a squires son: He lo_ved the bay_liffe's
daughter deare, That li_ved in Is_ling_ton.

THE BAILIFF'S DAUGHTER OF ISLINGTON.

LVI. bis.


There was a youthe and a well-be_lo_ved youthe, And
he was a squire's son: O he lo_ved the bay_liffe's
daugh_ter deare, That li_ved in Is_ling_ton.

LVII.

Willy. How now, shep...herde, What means that?

Why that wil...lowe in thy hat? Why thy scarffes of

red and yel...lowe Turn'd to bran..ches of greene wil...lowe?

Cuddy. They are chang'd, and so am I; Sor...rowes live, but

plea....sures die: Phil....lis hath for.....sa...ken mee, Which

makes me weare the wil.....lowe - tree.

WALY WALY, LOVE BE BONNY.

LVIII.

O wa..ly wa...ly up the bank, And wa..ly wa....ly
down the brae, And wa...ly wa.....ly yon burn side, Where
I and my love wer wont to gae. I leant my back un..to an aik, I
thought it was a trus...ty tree; But first it bow'd And
syne it brak, Sae my true love did lichtly me.

DULCINA.

LIX.

As at noone Dul--ci--na rest...ed In her sweete and
sha...dy bowr; Came a shepherd, and re-ques-ted In her lappe to
sleep an hour. But from her looke A wounde he tooke So
deepe, that for a fur....ther boone The nymphe he prayes: Where-
-to she sayes, Fore...go me now, come to me soone.

A HUE AND CRY AFTER CUPID *

Beau---ties have yee seen a toy,
Cal---led Love, a lit---tle boy, Al--most na---ked,
wan---ton, blinde; Cru---el now; and then as kinde?
If he be a---mongst yee, say;
He is Ve---nus' run a---way.

* The original harmony.

THE KING OF FRANCE'S DAUGHTER.

LXI.

In the dayes of old, When faire France did flou--rish
Sto-----ries plaine have told, Lo---vers felt annoye. Th
queene a daugh--ter bare Whom beau--tye's queene did nou---rish
She was love--lie faire She was her fa-----thers joye.
A prince of En--gland came, Whose deeds did merit fame,

But he was ex....il'd, and out-cast: Love his soul did fire, Shee
gran-ted his de--sire, Their hearts in one were linked fast.
Which when her fa...ther proved, Sure....ly he was moved,
And tormen-ted in his minde. He sought for to prevent them;
And to dis...con...tent them, For-tune cross'd these lo...vers kinde.

THE SWEET NEGLECT.*

LXII.

Still to be neat, still to be drest,
As you were go---ing to a feast: Still to be
pow--dred, Still per---fum'd: La---dy it is to
be pre---------sum'd, Though art's hid caus----es are not
found, All is not sweet, all is not sound.

* The original harmony.

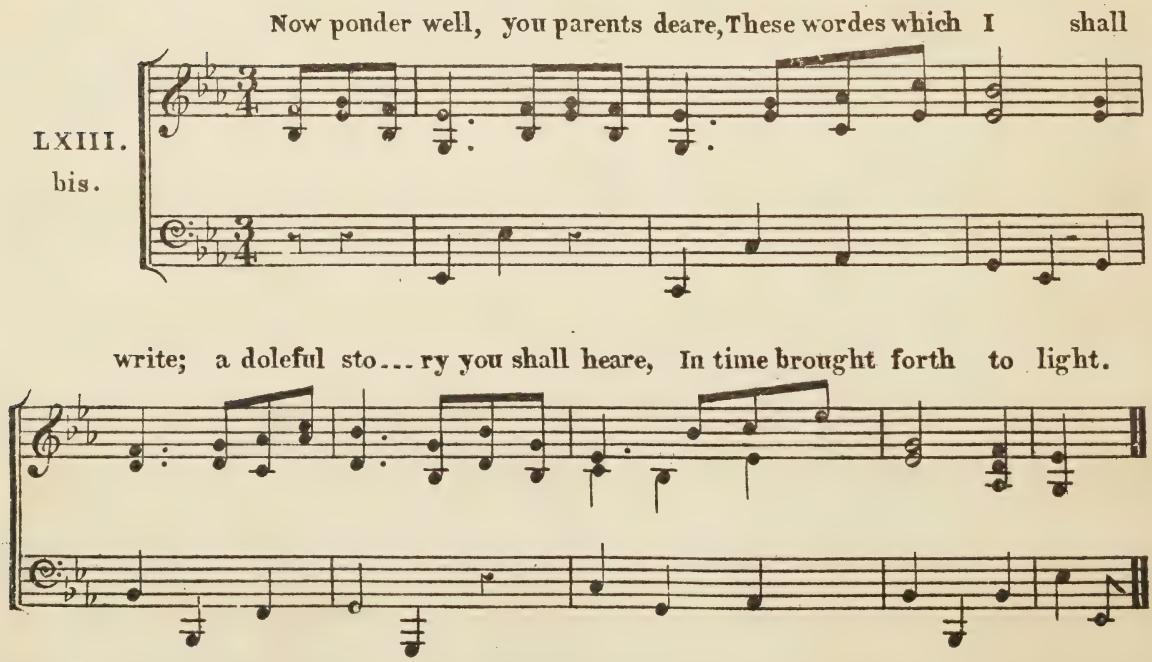
THE CHILDREN IN THE WOOD.

LXIII.

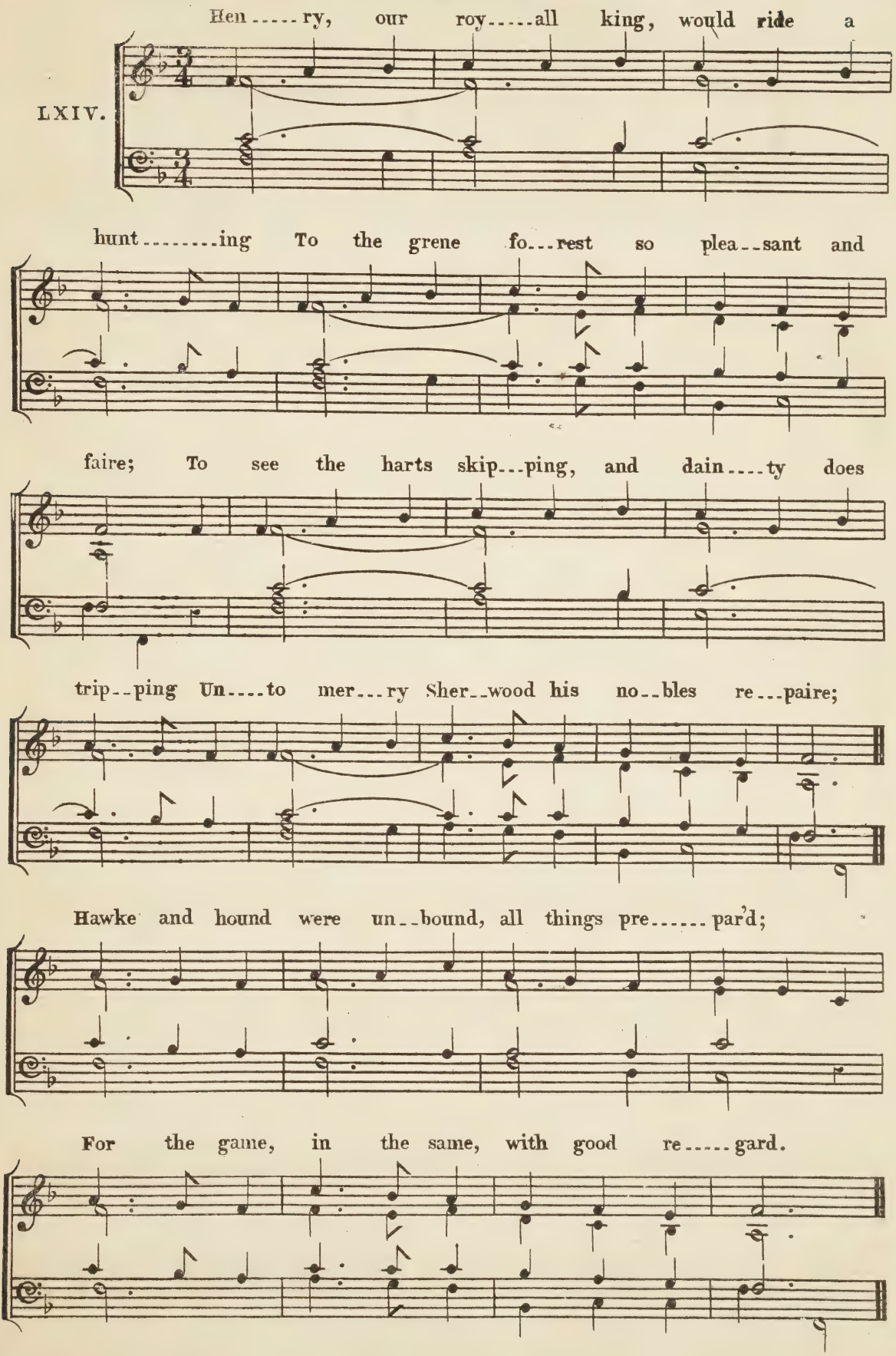
Now pon--der well, you pa---rents deare, These
words, which I shall write; A dole--ful sto----ry
you shall heare, In time brought forth to light.

THE CHILDREN IN THE WOOD.

LXIII. bis.


Now ponder well, you parents deare, These wordes which I shall
write; a doleful sto--- ry you shall heare, In time brought forth to light.

LXIV.


Hen ..... ry, our roy ..... all king, would ride a
hunt ..... ing To the grene fo ... rest so plea .. sant and
faire; To see the harts skip ... ping, and dain .... ty does
trip .. ping Un .... to mer ... ry Sher .. wood his no .. bles re ... paire;
Hawke and hound were un .. bound, all things pre ..... par'd;
For the game, in the same, with good re ..... gard.

QUEEN DIDO, or THE WANDERING PRINCE OF TROY.

LXV.

When Troy towne had, for ten years past, With-
-stood the Greeks in man...ful wise, Then did their foes in
-crease so fast, That to re...sist nought could suf--fice:
Waste lye those walls, that were soe good, And
corn now grows where Troy towne stood.

THE FAIRY QUEEN.

LXVI.

Come, fol------low, fol-------low me, You
fai-------ry elves that be: Which cir-----cle on the
greene, Come fol--------low Mab your queene. Then
hand in hand let's dance a-------round
For this place is fai-------rye ground.

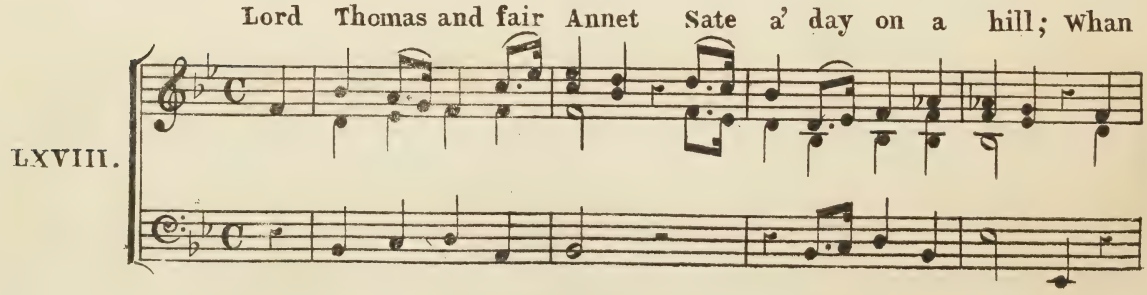
LOVE WILL FIND OUT THE WAY.

LXVII.

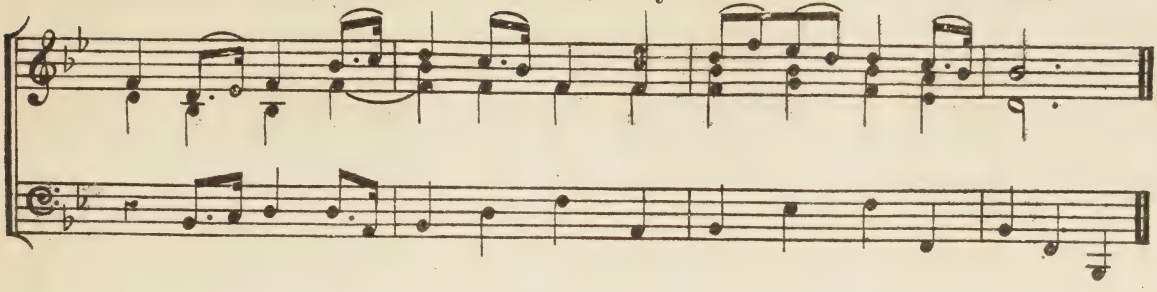
O...ver the mountains, And o...ver the waves;
Un...der the fountains, And un...der the graves; Under
floods that are deepest, Which Nep...tune o.....bey; O-ver
rocks that are steep-est, Love will find out the way.

LORD THOMAS AND FAIR ANNET.

LXVIII.



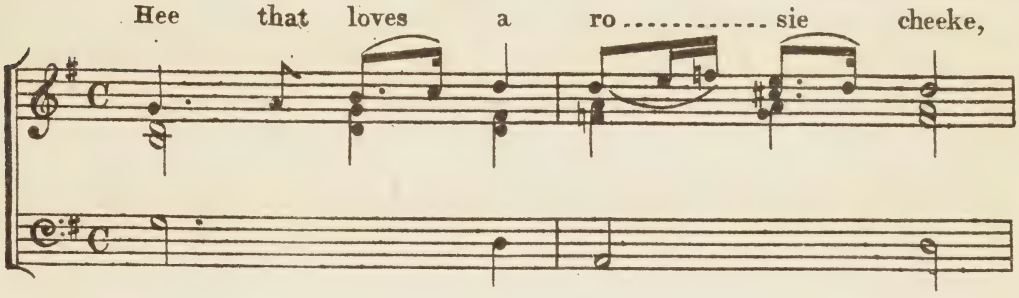
night was cum, and sun was sett, They had not talkt their fill.

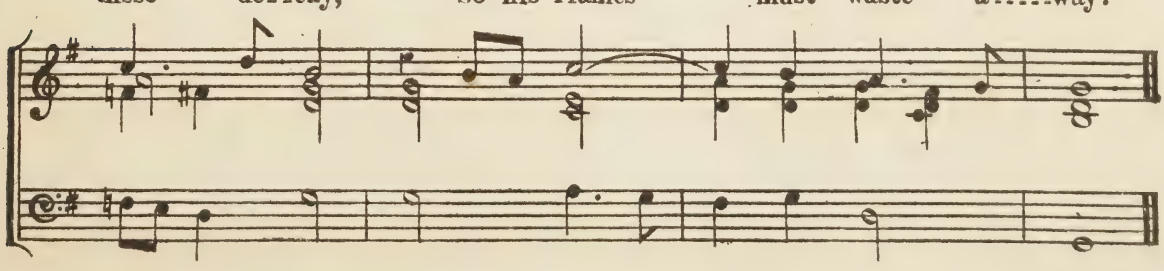


UNFADING BEAUTY.

Henry Lawes.*

LXIX.





*The original harmony.

GEORGE BARNWELL.

LXX.

THE DRAGON OF WANTLEY.

LXXI.

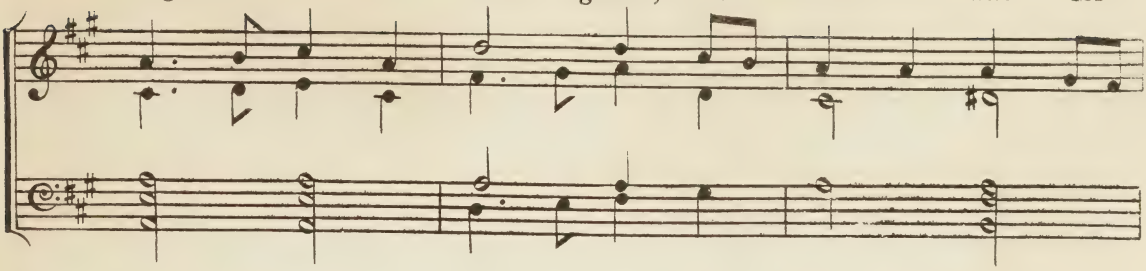
dragon slew at Ler.....na, With se.....ven heads, and
four....teen eyes, To see and well dis.....cern_ a: But he
had a club, this dragon to drub, Or he
had ne'er done it, I warrant ye: But More of More Hall, with
nothing at all, He slew the dragon of Want..ley.

ST: GEORGE FOR ENGLAND.

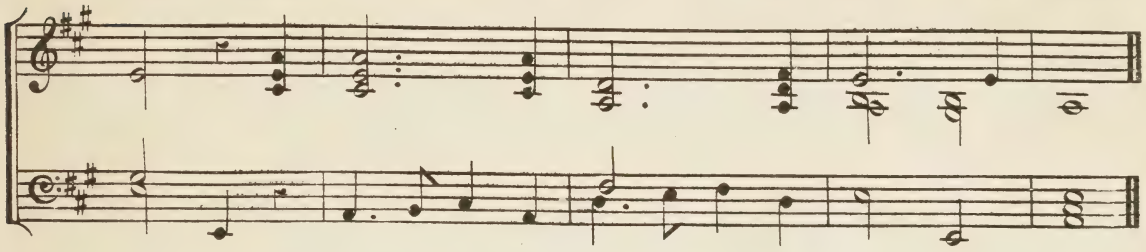
LXXII.

Why doe you boast of Arthur and his knightes,
Knowing well how ma--ny men have en--dured fightes? For be--
-sides King Ar----thur, and Lance---lot du Lake. Or Sir
Tris----tam de Lionel, that fought for Ladies sake;
Read in old histories, and there you shall see How St
George, St George the dragon made to flee. St

George he was for En.....gland; St. Den...nis was for



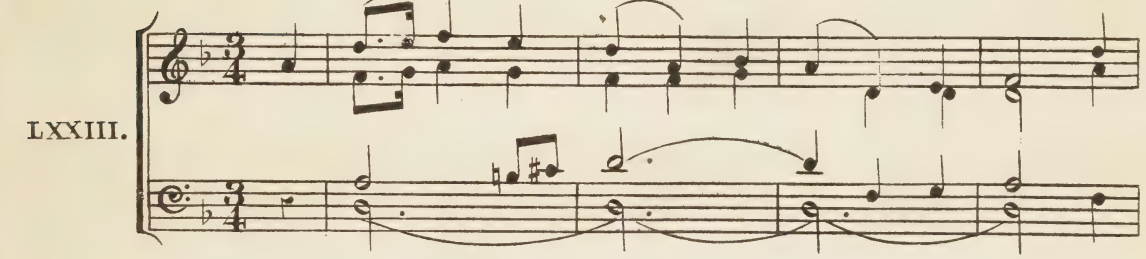
France; Sing Ho.....ni soit qui mal y pense.



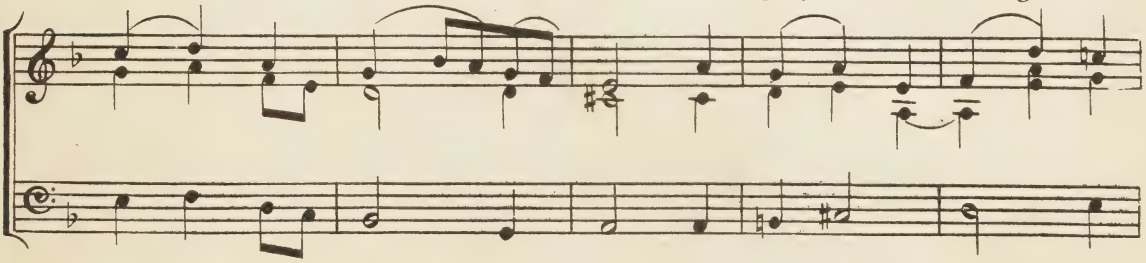
MARGARET'S GHOST.

LXXIII.

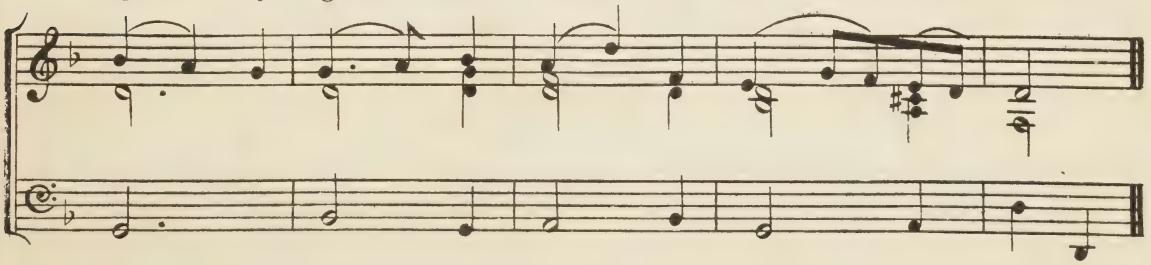
'Twas at the si.....lent so.....lemn hour When



night and mor.....ning meet; In gli.....ded Marg'...ret's



grim.....ly ghost, And stood at Wil.....liam's feet.



MARGARET'S GHOST.

LXXIII. bis.

'Twas at the si.....lent so...lemn hour, When
night and mor...ning meet; In gli....ded Marg'...ret's
grimly ghost, And stood at William's feet. Her face was like an
April morn, Clad in a win..try cloud: And clay cold was her
li.....ly hand, That held her sa.....ble shrowd.

LUCY AND COLIN.

LXXIV.

Of Leinster fam'd for mai...dens fair, Bright
Lu-cy was the grace; Nor e'er did Liffy's limpid stream Re-
-flect so faire a face. Till luckless love, and
pining care Im--pair'd her ro...sy hue, Her co--ral lip, and
da--mask cheek, And eyes of glos...sy blue.

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Music

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